

# SCHOOL ARTS



A kindergarten child, absorbed in her art

LEAFPRINTING, PAGE 19

SEPTEMBER 1954

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We couldn't resist using the appealing cover photograph from an article submitted for a future issue by students of the art education department of New York University.

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# SCHOOL ARTS

## the art education magazine

VOLUME 54, NUMBER 1

SEPTEMBER 1954

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## STARTING THE YEAR AND PLANNING AHEAD

The boys and girls are all ready to start on a project. They think no farther than the joy of handling and shaping the soft, pliable clay. You, the teacher, must plan on the next step . . . the glazing!

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## NEWS DIGEST

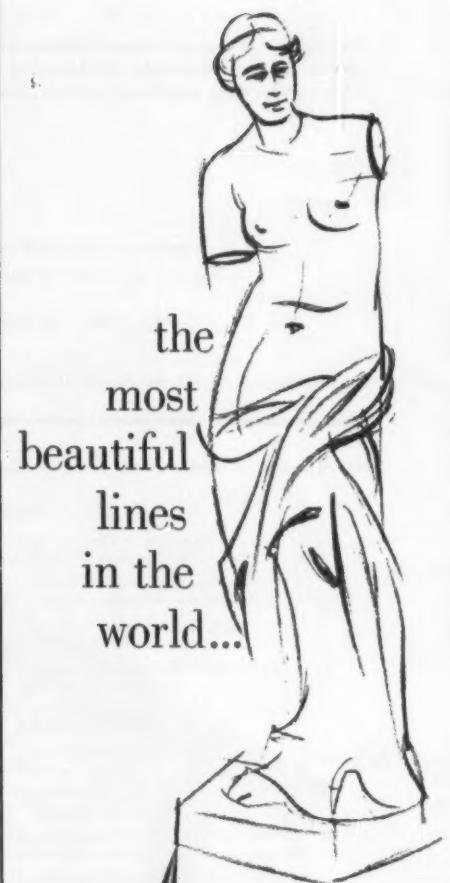
**International Society Meets** The first general assembly of the International Society for Education through Art was held at Unesco House, Paris, from July 5 to July 10. Artists and educators from various countries were among the speakers. Discussions, demonstrations, visual aids, and excursions were included in the program. Dr. Edwin Ziegfeld of the United States served as founding chairman of the new society, with Dr. Charles D. Gaitkell of Canada as vice-chairman. Art educators interested in affiliation with the society may write to the secretary-treasurer, Henriette Noyer, Centre Internationale de Pédagogie, Sévres, Seine et Oise, France.

**Illinois Institute of Technology's** campus in Chicago will have a building of advanced design, erected to serve as the home of Illinois Tech's departments of architecture and industrial design along with the soon-to-be established department of urban and regional planning.

**The Syracuse Museum of Fine Arts,** Syracuse 3, N. Y., is jointly sponsoring (with the Onondaga Pottery Co., Syracuse and the Ferro Corp., Cleveland) the eighteenth Ceramic National, October 24 to November 28. The exhibition is open to potters, sculptors, and enamelist.

**Teachers College to Aid Afghanistan** Four of Columbia's Teachers College faculty members will serve as advisers to the Afghanistan Government on its teacher-education development program. Dr. Mildred L. Fairchild of the Department of Fine and Industrial Arts is one of the four selected. This is the first time that Afghanistan has entered into a cooperative and comprehensive plan with the United States for aid in its educational development, with the long range aim of steady growth of educational leadership in their country.

Dr. Mildred L. Fairchild



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The assistant to the director of Corning Museum of Glass describes the great art of the stained glass window and asks whether artist-craftsmen of today can bring a renaissance suited for our age of glass.

*Notre Dame de la Belle-Verrière, Our Lady of the Beautiful Window. Chartres Cathedral. French, mid-twelfth century.*

# SOME NOTES ON STAINED GLASS

PAUL N. PERROT

Paul N. Perrot is assistant to the director, the Corning Museum of Glass, Corning Glass Center, Corning, New York. Thomas S. Buechner is director. The excellent photographic illustrations are by courtesy of Corning Museum of Glass.



"I seemed to find myself, as it were, in some strange part of the universe which was neither wholly of the baseness of the earth nor wholly of the serenity of heaven, but by the grace of God, I seemed lifted in a mystic manner from this lower toward that upper sphere."

In these words, Abbot Suger, one of the great religious figures of the twelfth century and a leading statesman, described his impression in entering the Royal Abbey of St. Denis. The altars glistening with gold and precious stones, the fervor and enthusiasm of large cohorts of monks,



*Abbot Suger. Detail drawn from a stained glass window in the Abbey of St. Denis. From French, mid-twelfth century.*

must have created an unforgettable impression. But above all visual effects, the most moving was the suffused light shining through the stained glass windows, a light which took the form of the holy figures which they depicted, and gave substance to the words of Christ to his disciples: "Ye are the light of the world. . . . Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven." (Matthew V, 14 and 16). Yet it was only after centuries of slow development that the art of making stained glass windows came of age.

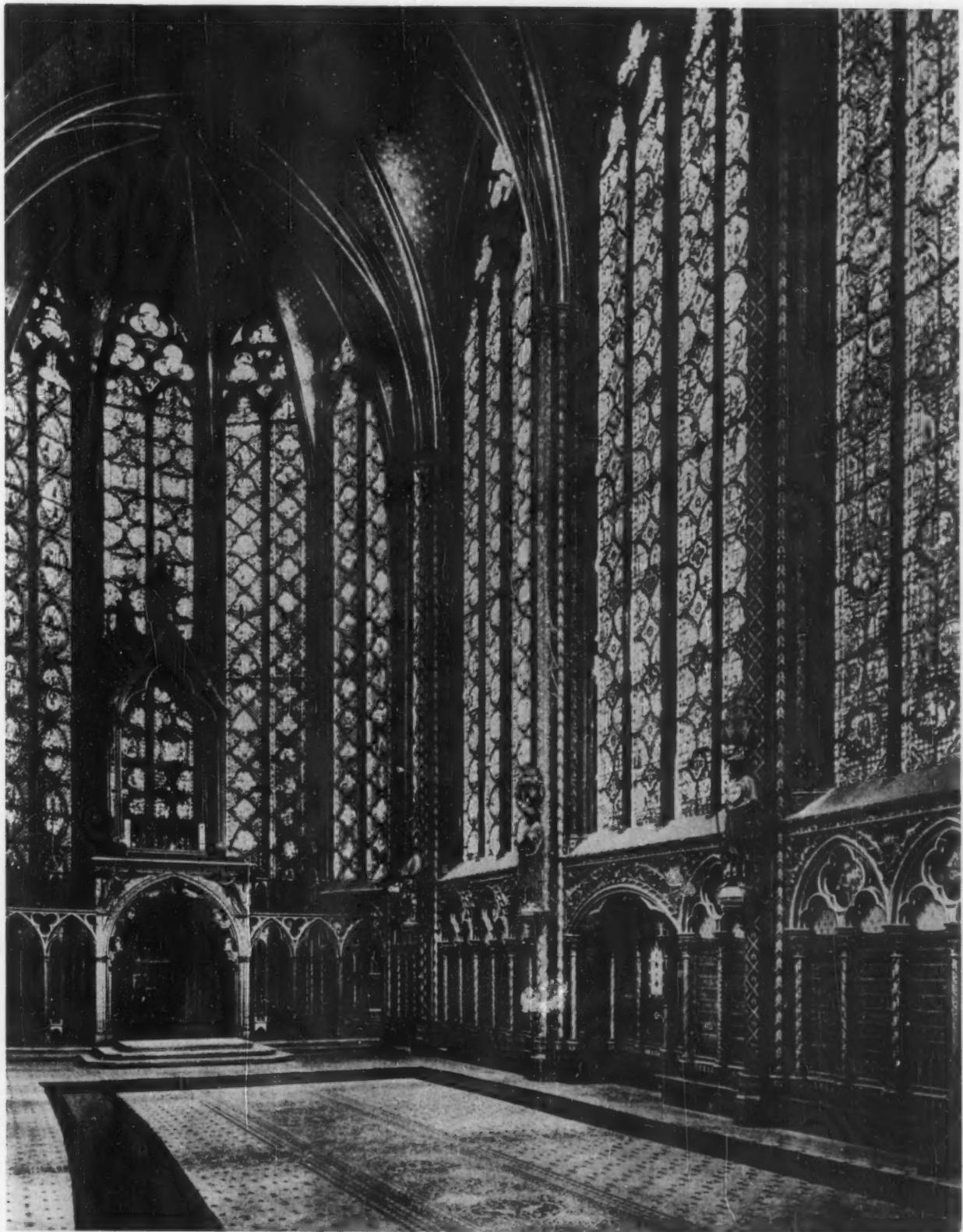
The first use of glass in windows occurred during the Roman period, about the first century A.D., shortly after the discovery of glass blowing. The small, uneven sheets made at this time were far less refined than the product we know today; indeed, they were more translucent than transparent and served rather to admit light and shelter from the elements than to permit vision. These panes were inserted in wooden frames permanently affixed to the openings in the wall. Those less privileged, who could not afford such luxury, continued to use prepared skins stretched on wooden frames. As the methods of making glass panes were perfected, the glass was colored by adding small amounts of metallic oxides to the sand and other raw materials which were part of the composition.

The writings of the Fathers of the Church and of early medieval historians tell of the use of glass windows in the churches which were being built throughout western Europe, and as early as the ninth century, we read of windows which are made by methods still essentially in use today. Basically the process was quite simple. Small pieces of glass of different colors were cut so as to form, when assembled, a pattern either decorative, composed of floral motifs, or

Suggested reading: *Stained Glass of the Middle Ages in England and France*, by Hugh Arnold, London, 1925; *French Cathedral Windows*, by Marcel Aubert, Oxford University Press, Toronto, 1947; *A Guide to the Collections of Stained Glass*, by Bernard Rackham, Victoria and Albert Museum, London, 1936.

*The Prophet Ezechiel. Cathedral of Bourges. Thirteenth century, French. This was a great period in a great art.*





*The Sainte Chapelle, Paris. French, between 1242 and 1248. During this period stained glass windows played a vital part in the architectural plan, the artist respected the structural function of surfaces, and building arts were closely united.*



*Daniel Killing the Dragon. Church of St. Stephen, Mulhouse. French, fourteenth century. This period was the twilight of the creative stained glass artist, for he was to become a technician borrowing his designs from painters and engravers.*

representational, with religious or lay figures. Details such as the folds of a drapery and the features were drawn on the surface with a brush impregnated with a solution of metallic oxides. After these had been completed, the pieces of glass were fired in a kiln and the design became permanently bonded to the glass. After cooling, the pieces were joined together by grooved strips of lead which followed the contour of the glass, supplied the main outline of the design and isolated the colors, thus giving them added brilliance when seen from a distance. With these simple methods, the artists of the twelfth and thirteenth centuries, whether in France, England or Germany, were not only able to create the most complicated designs, but to play a vital role in carrying out visually the teachings of the church and translating them in terms that all could understand.

The development of stained glass closely followed the development of the architecture to which it was so intimately related. In Romanesque architecture, which flourished during the eleventh and twelfth centuries, the emphasis was on heavy walls needed to support the thrust of the heavy barrel vaults, and consequently, windows had to be kept in moderate size so as not to weaken the structural soundness of the edifice; in Gothic architecture, starting in the middle of the twelfth and culminating in the thirteenth and fourteenth centuries, building principles were quite different. A method was found by which the weight of a vault could be concentrated at definite points by the means of ribs, and the spaces between could be left, if needed, without any support. Thus, stained glass windows played a vital part in filling these spaces, and the arts of the architect and the glazier were more closely united than ever before. The glass windows of this period are truly monumental in style. The artist respects the structural function of surfaces and the figures instead of breaking the unity of the building and being weakening elements, add to the sense of solidity and purpose.

In the fourteenth and fifteenth centuries, the styles gradually developed toward an increasing interest in naturalism. This trend finally led in the late fifteenth and sixteenth centuries to the abandonment of the old techniques. The small pieces of multicolored glass, which were joined to make up the design, were replaced with large panes of clear or colored glass, which were treated with stains and acids to create more naturalistic scenes. The integrity of the surface was discarded and windows became translucent canvases full of minute details. It was the twilight of the creative stained glass artist, and the beginning of the stained glass technician, for the designs were now either furnished by painters and engravers or copied from their works. There were, of course, exceptions, but the great creative age had passed. For centuries, little significant work was done, and today we are awaiting the signs of a revival of creativity in an art which calls more for a great idea than for perfected techniques. From the experiments which are being carried out by contemporary 'artists', we may perhaps expect that our "glass age" will produce this long-awaited renaissance.



*The Annunciation. Cologne. German, about 1500. In order to create more naturalistic scenes, older techniques were abandoned about this time, windows were treated as canvas.*

The making of stained glass windows in the art classes of Stephens College is discussed in the article on next page.

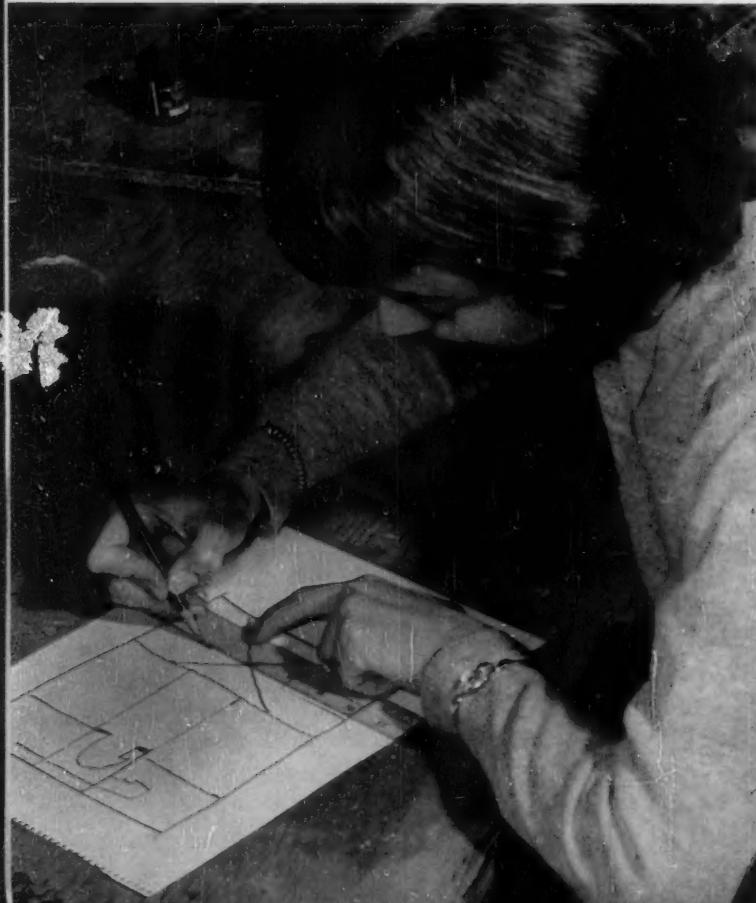
*Stephens College art classes have revived the art of making stained glass windows. Simple methods in use by their students are described and demonstrated in this pictorial article for readers of School Arts.*

BETTY CONRAD ALLEN

# Stained glassmaking revived

It's not every girl who can go to college and learn in a semester's time how to make stained glass windows! But the fundamentals of this ancient art are taught in the Drawing and Color Theory class at Stephens College under the direction of Russell Green, head of the Art Department. And students actually construct a stained glass window, a memento of a "forgotten" art. Some of the windows are hung as wall plaques, others are actually used as a stained window pane in the homes of the parents, and many are simply kept as decorative pieces for various occasions.

*First, Margie draws her design with a heavy lead pencil in the exact size she has planned for her stained glass window.*



The simplest conception of the technique may be described as the translucent mosaic held together by lead. Lead is not merely a connecting medium though, for it outlines the main constituents of the design, giving definition and rhythm to the masses of color. Although this art was exceedingly popular for several centuries, it virtually died out in the seventeenth and eighteenth centuries, and awaits the hand and heart of the artist of today.

Miss Margie Settle of Indianapolis, Indiana, shows the procedure for making a stained glass window. While it

*Now she fills in the colors of her design, carefully considering how she will blend them to make an attractive pane.*



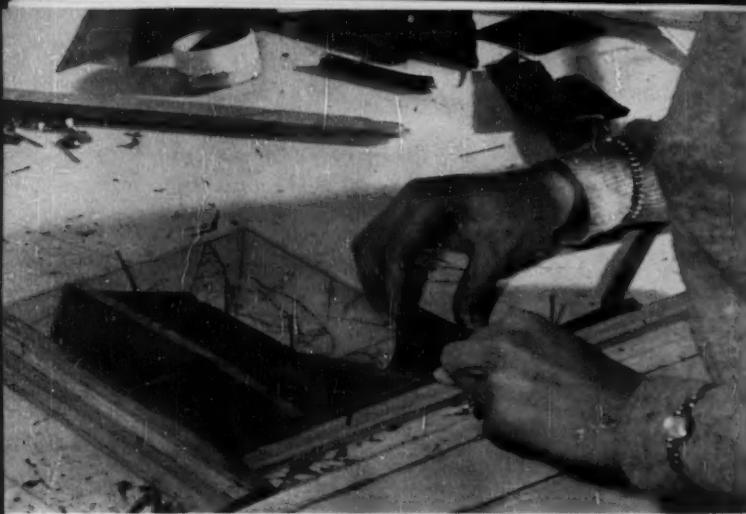


*After cutting the design apart, she is ready to use each of the sections as a pattern to cut glass with a glass cutter.*

generally takes a semester to make one (the class tackles other projects and is limited with two-hour periods), a window can be made in much less time. First, Margie draws her design with a heavy lead pencil, making it the exact size she wants her window to be. Now she fills in the colors of the design, carefully considering how she will blend them to make the most attractive pane. After cutting the design apart, she is ready to take pieces of glass, use the sections, and cut them out with a glass cutter. The glass cut, Margie now paints them the true shades she wants the window. When she finishes, she will fire them in the kiln for four hours to set the colors. Using an onionskin copy of her original design again, Margie fits the pieces together with H-shaped lead strips. Since the colors are now baked onto the glass, she is able to work freely. Next she will solder the lead together to hold the pane intact. The stained glass window pane—a product of Margie's imagination and design, featuring bold and blended shades—is complete! Following the steps of the early artists who constructed magnificent stained windows for cathedrals, Margie holds in her hands a modern-day memento of the "forgotten" art and an ever-pleasant reminder of a delightful Stephens College course!

*The glass cut, Margie paints the colors with prepared glazes. She will fire them in a kiln for four hours to set colors.*





Left, using an onionskin copy of her original design, she fits the pieces together with H-shaped lead strips. Since colors are fired to the glass she is able to work freely. Next she will solder the lead together to hold the glass pane intact. Below, the stained glass window pane, product of Margie's imagination and design, is complete! Featuring bold and blended shapes, she has followed the steps of the early artists who made magnificent windows for cathedrals.

Betty Allen is assistant, News Bureau, Stephens College, Columbia, Missouri. All photographs are by Sharon Elser.



Author's sources for materials mentioned in article: Glaze for painting natural values on glass, B. F. Drakenfeld Co., 45 Park Place; Bleento antique colored glass, S. A. Benheim Co., 16 Horatio Street; H-shaped lead strips, National Lead Co., 111 Broadway. (All in New York City).



PHOTOGRAPH BY AUTHOR

*Textural contrasts are to be found in the weathered tree, with the waving grasses and tiny flowers growing at its roots.*

## THE NEW EMPHASIS ON TEXTURE

ELIZABETH SASSER

*Texture, both tactile and visual, has an important place in the various arts of today. As a resource for the art and crafts of all ages it replaces the stilted applied ornament typical of earlier years.*

Texture is about us everywhere. Observe the light and shadow pattern of the slatted window blind, the veined wood of a drawing board. Rub a finger over a sable brush tip, press a small sponge or touch a bit of sandpaper. The

commonest incident of daily life reveals a richness of contrast to eye and hand.

Texture has been defined by Rasmussen in his study, *Art Structure*, as the "actual or seeming tactile or touch value



PHOTOGRAPH BY AUTHOR

*The striped cat lying upon the cement dramatizes the sensation of silken warmth in contrast with hard, cold concrete.*

of a surface area." Actual textures are those whose physical properties create a pleasing or displeasing, soothing or shocking response by means of touch. This is the direct appeal which leads the hand to stroke the cat's fur, to caress the curved side of a porcelain cup, or to reject the scratch of thorned stems. Texture may also be simulated. A painting or drawing may have little actual tactile quality, but it may be made to assume a texture to the spectator through contrasts of line and pattern and through visual relationships established with the familiar touch sensation of forms already known. Because of the universal presence of texture in nature, in the man-made objects of every-day living, because texture has been used by artists and sculptors of all times to enhance pleasure in color and plastic form, texture provides a basic means of stimulating interest in and an understanding of all art expressions. An exploration of

texture has the added advantage of being easily comprehensible and fun for adult and child.

Discovering texture may begin for the child in the school-yard with collected pebbles and bird feathers, cloud pictures floating overhead, or smooth blue eggs in a twig-woven nest. For the older student the camera provides new realms for imaginative viewing. Textures of nature give unexpected contrasts. Man-made patterns offer drama where it is least expected—in a pile of brick or a heap of discarded plumbing equipment. When an awareness of texture and pattern has been established, the collage or construction is the natural medium for activating the sense of textural contrast through tactical experiment with many materials. The collage with its "paper pasting" is a relative newcomer to the art world. It was brought into existence in 1912 by the Cubist experiment. Compositions were formulated by a

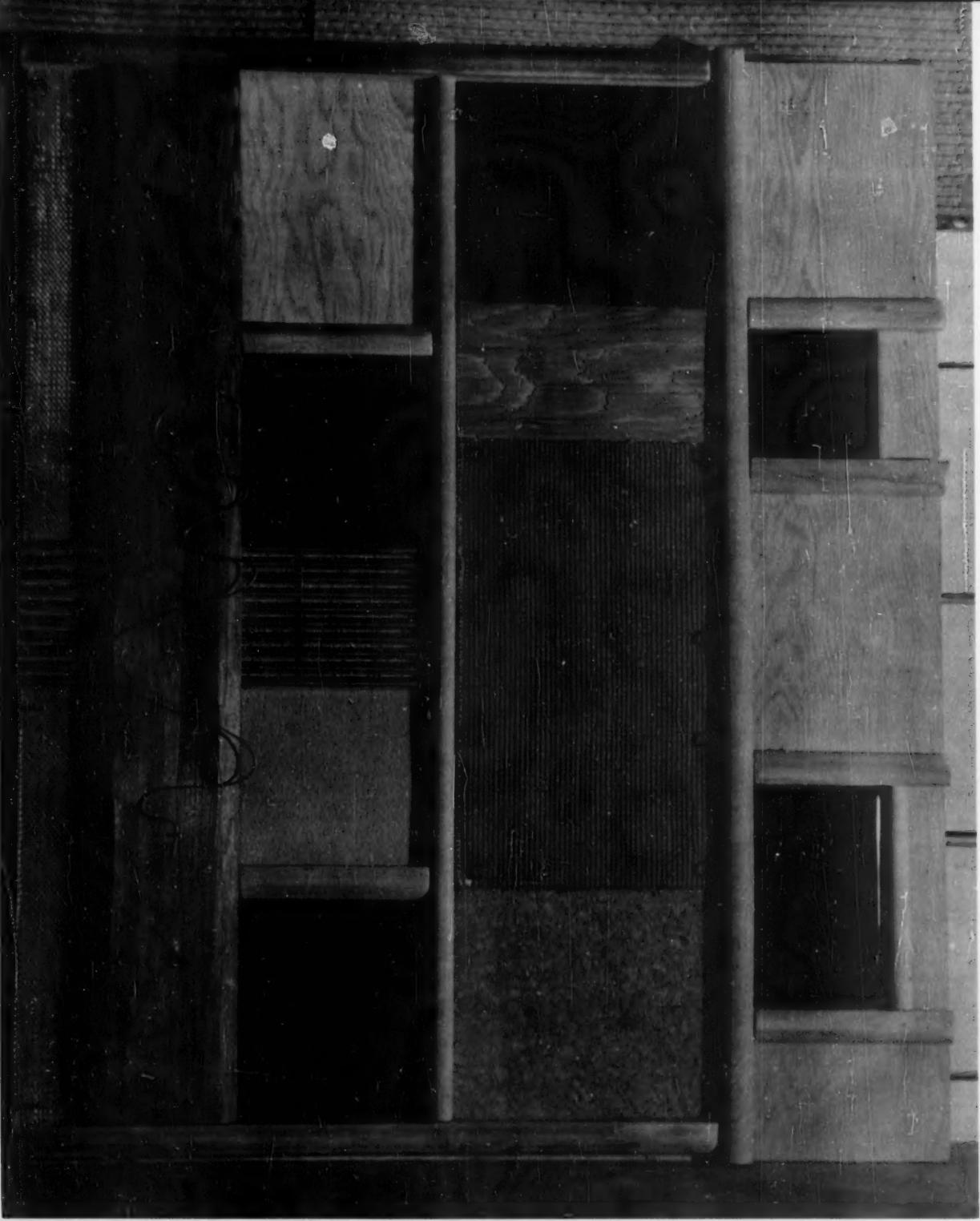
variety of actual and stimulated surfaces combined in one canvas. Alfred Barr writes in his monograph on Picasso, "The result was not merely a surface enrichment but an emphasis upon the sensuous tactile reality of the surface itself." Progressing from the collage as an art medium, Picasso next investigated the possibilities of the three-dimensional construction. The resulting constructions were not sculpture in the traditional sense, but forms of folded

and glued paper, bits of wood and string, expressing a strong feeling for the material surfaces.

The Cubist experimentation with construction and collage provides stimuli to creative thinking in all of the art forms, whether painting, sculpture, architecture, the crafts, or commercial design. The "feelie" is an exciting texture game in which young children may attach varied textures to a flat surface. Rubbing eager fingers over rough and smooth

*An experiment in collage, work of a student in art education, illustrating an application of texture in a design project.*





This "feelie" or tactile chart was made by Richard Tracy of the department of architecture and allied arts at Texas Tech.

areas is a dramatic adventure, as is the fun of looking at the contrasts between fuzzy yarn, smooth plastic, knobby-headed nails, or burlap scraps. With advanced students the tactile chart is a step toward the practical application of texture to industrial design, architecture, the art and crafts.

Freedom of experimentation in the use of texture at the elementary school level can lead to a new animation of puppets through the use of unexpected materials, to posters with a more vivid impact, to three-dimensional discoveries in textural treatment of clay, wood, or cardboard. The high

school and college student finds through texture a way to more creative thinking and doing in every art form, whether fashion illustration, interior design, painting, sculpture, or photograph. Through the study and application of textures in the crafts, stereotyped clichés in materials and "applied design" have been discarded. Moholy-Nagy rightly observed that "texture is at least for our times the legitimate successor of ornament."

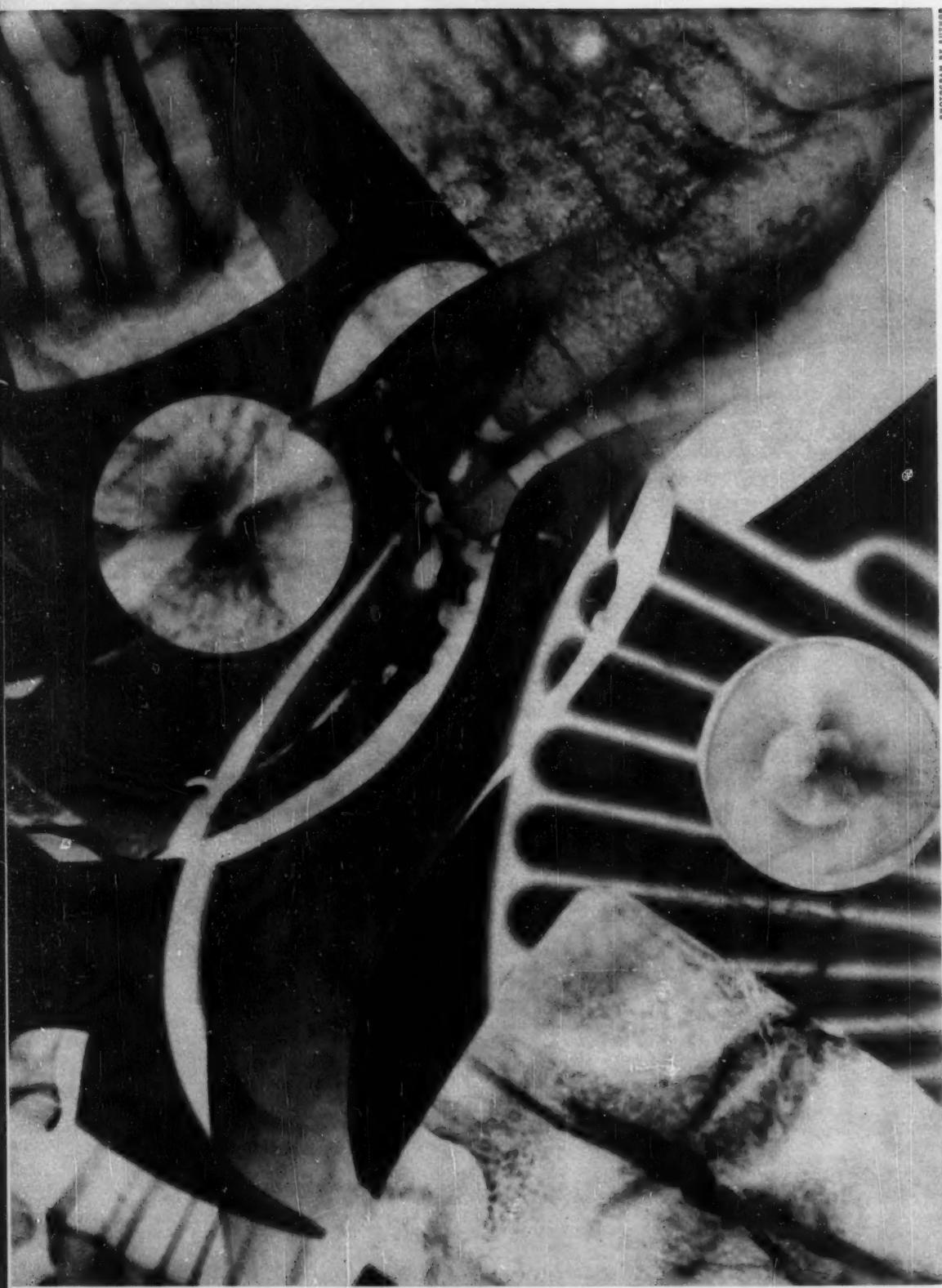
**Suggested reading:** *Language of Vision*, György Kepes, Paul Theobald, Chicago, 1949; *Vision in Motion*, Moholy-Nagy, Paul Theobald, Chicago, 1947; *Picasso, Fifty Years of His Art*, Alfred Barr, Museum of Modern Art, New York, 1946; *Art Structure*, Henry N. Rasmussen, McGraw-Hill, New York, 1950; *Texture*, a Museum of Modern Art portfolio.

Dr. Elizabeth Sasser directs the art education program at Texas Technological College, Lubbock, Texas. Her Ph.D. degree is from Ohio State University. She exhibits with the Texas Watercolor Society and Texas Fine Arts Society.

*Texture awakens added interest when it is used in poster making. Young children and professionals use it profitably.*

*Tom Bailey and Lindell Selby find many exciting accents in the various texture contrasts planned for this model room.*





An ideal medium for experimentation in the field of texture is provided by the photogram. We wonder whether the leafprinting methods described in the following article could be applied to thin collages of various materials, resulting in prints with something of the character of the photogram. Try it!

DAVID S. MARX

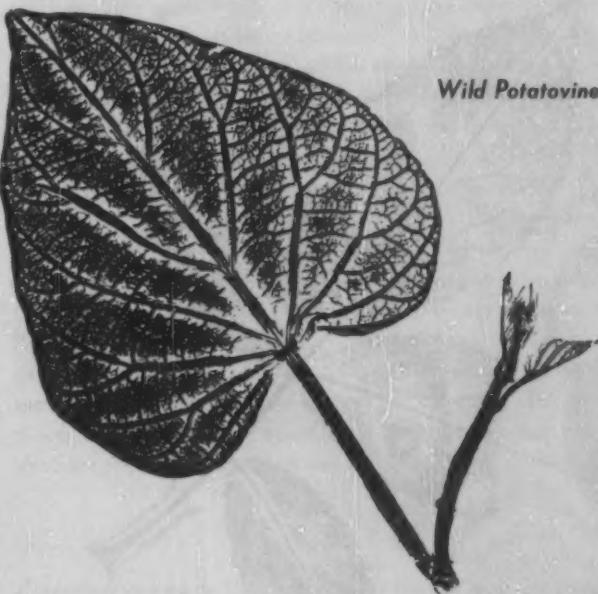
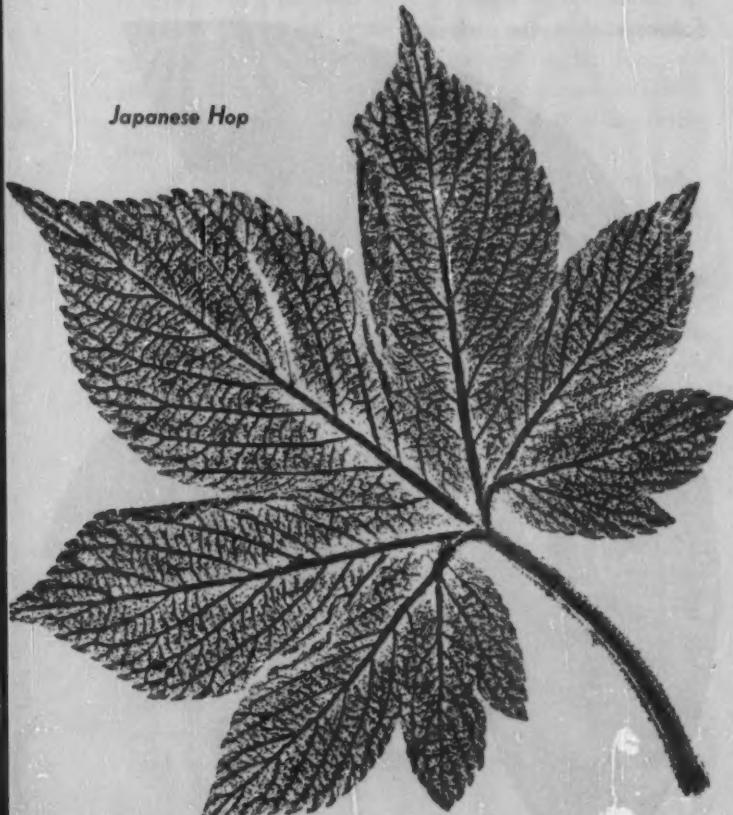
*An expert in leafprinting shares his simple secrets of thirty years' experience in making prints directly from leaves, and suggests some possibilities which may be useful to the artist, designer, and student.*

# MAKING PRINTS FROM LEAVES

Leafprinting began who knows how many millions of years ago when the first solidly formed fern or horsetail or one of their ancestors stamped its form on a layer of shale, clay or other inorganic material. The first leafprinting done by man to the knowledge of the writer was some very technical illustration of books on botany by the great South American botanist, Martius, about one hundred years ago. The art was passed on to me about thirty years ago by Mr. Arthur E. Roberts, then "chief" of the Cincinnati Boy Scouts. If anyone knows any more about the history of leafprinting, we would be very happy to hear from him. In thirty years of leafprinting I have developed my special techniques, some

*A very accurate image of the leaf is transferred by the ink.*

Japanese Hop



Wild Potatovine

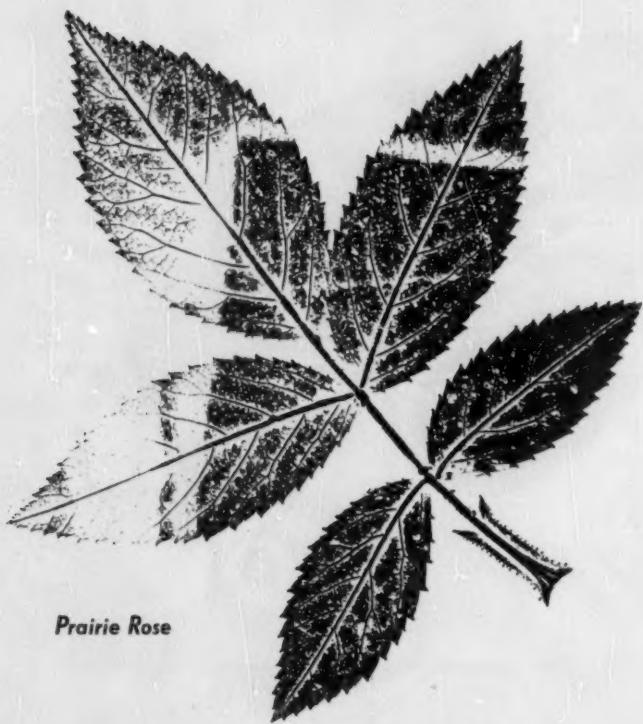
*Prints may bring out details which escape casual observation.*

of which apply to reproduction directly from offset plates, but these will not be considered here. Neither will we say anything more about the use of colored inks; this has been tried, but further development awaits a more artistic hand than mine.

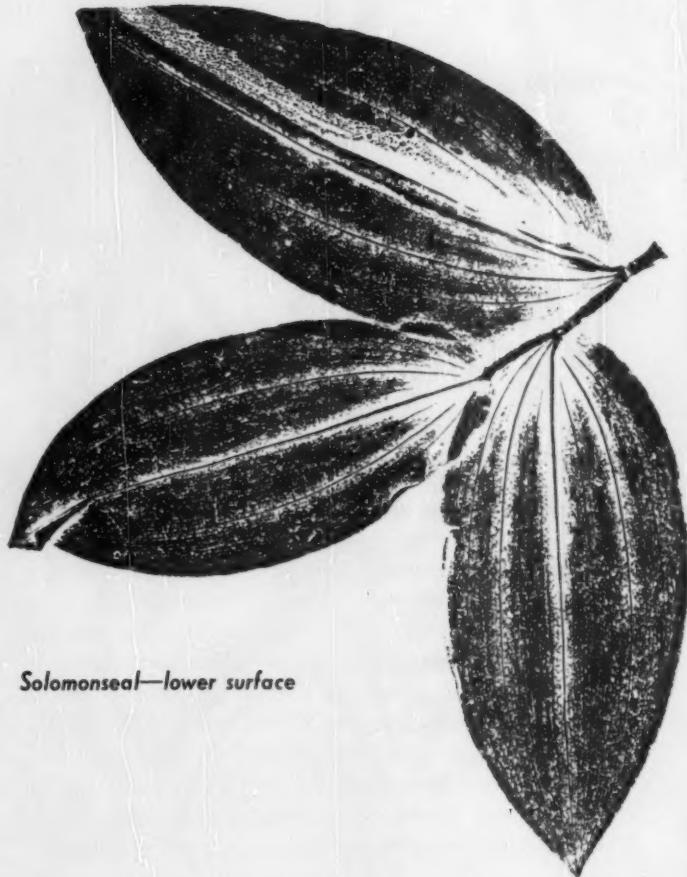
Essentially, leafprinting is a method of producing a very accurate image of a leaf or other plant material by means of the transfer of a very thin film of printing ink. Its advantages lie in incredible accuracy of detail, exactitude of size, and yes, extremely low cost. Compared with photography, it is extremely limited, as little except plant material and feathers, paper, fabrics and a few other nearly two-dimensional objects can be printed satisfactorily. But anyone with no experience and very limited means can turn out leafprints that will be highly creditable and a splendid type of collection material.

The materials required for leafprinting are few in number but each is essential. The number and quality of these can be increased as we strive for improvement in techniques. The bare essentials are paper, a washing-machine wringer,

a proofing roller or brayer, printer's ink and, of course, the material to be printed. In addition to these, rags, turpentine and a detergent are necessary for cleaning your base plate. Suppose we begin with the last. The base plate should be a piece of window or plate glass approximately a foot wide and a foot and a half long. It can vary, and your own desires and the availability of the glass will help to determine your choice. As a safety measure you should cover the edges all the way around with gum paper. This will first be



Prairie Rose



Above, the lower or veiny surface will usually give better prints. Below, the upper surface of many herb leaves will display a two-line effect as of its water-drainage system.

Solomonseal—upper surface

Example showing the difference when latex rubber is added.

applied with the use of water but will eventually become so coated with the ink that it will be firm and waterproof and will not loosen when water and detergent are applied.

Next we can consider the ink. You will need very little of this, and the small tubes of black ink sold in artist supply houses for use in linoleum block printing are very satisfactory. You can get regular proofing ink from a printing supply house but this is a little too stiff for our purposes. In any event, get a tube and not a can as this latter packing dries out more quickly and becomes lumpy—a sure way to get poor prints. Neither should you use water-soluble linoleum block ink. The outer surface of plants will repel this to a great extent but will readily pick up and transfer an oil-base ink.

And now for the proofing roller or brayer. For years I used one of the platens out of a Multilith press. It rolled on a loose central axle and was quite satisfactory except



that it was too wide and required two hands for manipulation. Now I use a printer's proofing roller with an iron handle and a gelatin wheel. This wheel has a tendency to become puckered when washed, so, always experimenting, we are planning to get one made of synthetic rubber this year. In the early days we used a hand wringer with a screw-clamp base which could be attached to an old chair. It worked well enough but required one hand to turn the wide-sweeping handle while the other was feeding the to-be-printed materials. Now we use an electric wringer attached to a washing machine. This has its advantages, but for printing-while-traveling we will probably have to go back to our first love. Anyway, either is satisfactory so long as it gives the necessary degree of pressure on the materials.

Of papers we have used many kinds but actually there is only one best. This is high-gloss coated stock of the type used for the higher grade of magazine. If a paper shows its fiber structure it is too coarse for best results. The coated stock picks up every detail down to the most minute veinlet of a leaf or flower petal. In addition to the paper on which you are going to print you will need cardboard of the same size or larger for better handling. As a refinement you can line the cardboard with a sheet of latex rubber. The first illustration on page twenty shows the difference this makes.

Not to be overlooked is the way to collect the leaves and other plant materials that you are going to print. Certainly not loosely in the hand; wilting is fatal. And this is one time you will do well not to use the botanists' "can" or vasculum. It preserves the specimens well, but when you get them home or to the schoolroom they are "in no shape to print." No, the right way to collect plant materials for printing is in a book or magazine, an album or something similar. If the material is delicate and the trip long, the book should be dampened. But it is of the essence to have the material flat and practically two-dimensional at printing time.

Of minor materials needed, a pair of scissors is rather important for careful trimming. If you can obtain one, a surgeon's hemostat is excellent for handling the inked pieces, but tweezers, especially the kind that come to a point on one side will be quite satisfactory. Few, if any other, instruments are required, but don't forget the rags, turpentine and detergent for cleaning up. Clean instruments and especially your base glass mean better results next time.

And now we get down to the actual process of printing. There are several things that have to be done first! By which we mean that you should have your paper stacked up, one piece of it on one piece of cardboard to make the "sandwich" and to complete the main process before the plant material is inked. Then you daub a very small amount of ink on the base glass and spread it evenly over the entire surface of the glass with the brayer. Experience will dictate how much ink to use but it is better to start by erring on the lighter side. You will come to judge the amount of ink to use as you gain experience. But certainly you will need much more for a woolly plant such as some Mulleins and

Thistles than for delicate things that print off heavy as in the case of Clearweed and Norway Maple. Another important thing to bear in mind is to leave your wind-pollinated flowers or any other materials that come apart readily, until last. When your roller and glass are coated with flecks of detached material, you will have to clean up before you can proceed further.

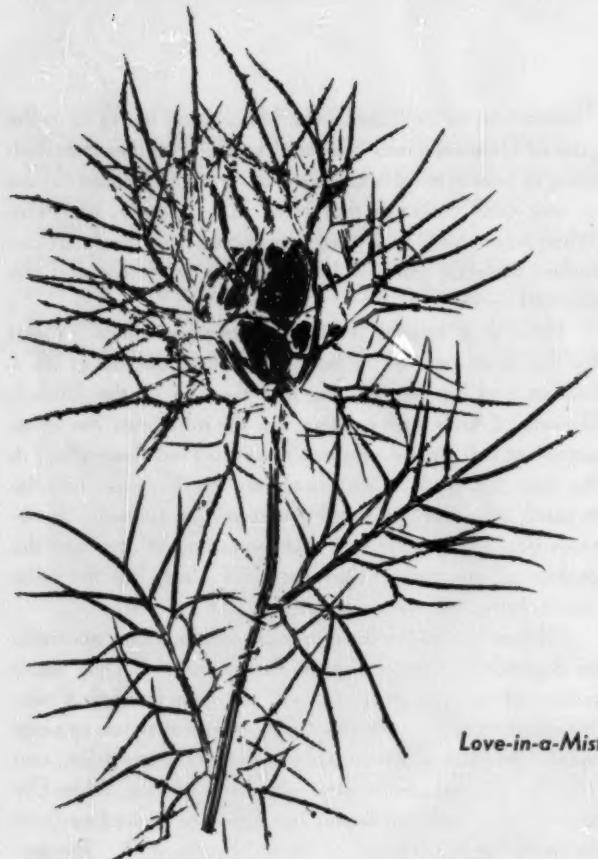
Hold your breath! Inking is extremely crucial. Place the leaf in an area of the base glass where the film of ink is uniform and be equally sure that the film on the roller is likewise. (After each printing, run the roller over the entire surface of the glass if you don't want a Pied Piper effect in the next printing.) It isn't necessary but I always turn the material over and ink it well on the reverse surface. Sometimes you will get unusual and interesting effects from the contact of the leaf against the base glass, but the roller usually brings out much more detail.

Of tree leaves the lower or veiny surface can generally be depended upon to give the better print. But the upper surface of many herb leaves will show an interesting two-line effect as of its water-drainage system—as shown on page twenty. Most tree leaves make good and easy prints, and it will be a good idea to start with Silver Maple, White Elm or an Oak. Such stiff leaves can easily be picked up (with the hemostat or tweezers, of course) by the stalk. The materials should never be handled directly as this not only smudges the hands but blurs the impression.

*If overlapping parts become reversed the ink may not print.*



Wild Parsnip



*Love-in-a-Mist*

*Slender stems, tendrils, and rootlets will give good prints.*

The actual printing occurs when you have placed the inked plant material on one piece of paper, covered it with another and have run the "sandwich" between the rollers of the wringer. Evidently the fine details of venation come from the nature of printer's ink to carry its pigment well even when spread extremely thin. And the beautiful and sharp margins are produced because there is a slight "drop-off" in thickness at the edge of the blade.

Some difficulties to avoid at this point are "undoubling" of compound leaves and "gumming" of delicate material. In "undoubling" (previous page) what happens is that, in handling, the positions of the overlapping parts become reversed and the ink is held inside or between the two leaving a blank where we hoped they would print. Another pitfall to be avoided is the use of too-thick materials. These will draw the paper and possibly ruin the effect. Other difficulties will also occur.

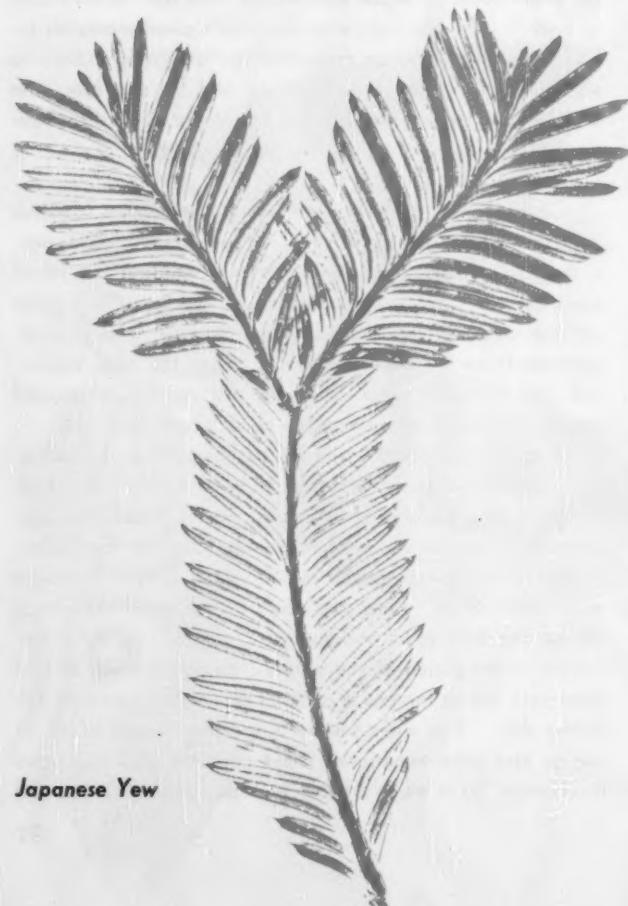
Some of your best prints will be obtained not from leaves but from slender stems, tendrils, rootlets and similar materials. Some of these will give marvelous effects as in a double print of the Wild Grape vignette, etc. Since you always obtain an upper and a lower print of each piece of plant material, you, as an artist, can doubtless combine many of these for use as wallpaper, fabric, and other original designs. We are not going to say that the possibilities of leafprinting are unlimited. Unfortunately they are

very much so. But, within the framework of their potentialities, they offer you, and your classes as well, a splendid means of expression, an opportunity to be original and creative, and a method of combining the natural sciences with the fine arts—which can hardly fail to develop these studies and the students themselves.

David S. Marx, Freeport, Illinois, is author of numerous books on trees and plants. His most recent publications are *Trees of the Woods* and *Trees of Your Town*, published in 1953 by the Leafprinters, Loveland. Both books are illustrated by the Leafprinting method described. Known for many years as "the Leafprint Man," he is now engaged in special research in developing industrial uses for leaves.

Although the possibilities in leafprinting for the artist and student may not be immediately apparent, the printing method described may be applicable to various thin materials organized as a collage. The remarkable detail brought out by this method suggests texture and design applications in a conventionalized treatment difficult to visualize in the average sketch. Experiment, and tell us what you find out.

*Example showing possibilities in direct printing from nature.*



*Japanese Yew*

RODNEY L. LEFTWICH

A southern art educator shares the results of long research into Cherokee Indian basketry in the first of three articles. Future articles will cover cane basketry and honeysuckle basketry of the Cherokees.

# CHEROKEE WHITE OAK BASKETRY

Historical writers have mentioned, described and praised the baskets of the Cherokees from the time of De Soto's journey through the Cherokee country in 1540 to the present day. Basketry of the Cherokees today is centered in the Eastern Band of the tribe located in the Smoky Mountains of Western North Carolina and is recognized as the chief industrial art of the group although they do excellent craft work of many types with a variety of mediums.

The principal materials used in basketry by the Cherokees are cane, white oak, basket oak, honeysuckle, hickory bark, and various dyeing and decorating materials. The remainder of this article will be limited to a description of their oak-splint basketry. The Cherokee basketmaker has learned to identify the white oak and basket oak trees by their flaky, light-colored bark. They grow abundantly on the reservation as well as all areas of the Southeast. Cherokees generally refer to all oak used in their baskets as white oak; so hereafter the term "white oak" will be used to refer to both white oak and basket oak. Trees of these species have been known to grow to a diameter of eight and one-half feet. Although white oak of any size and age may be worked into basket splints, the Cherokee generally select young saplings from three to ten inches in diameter. This size log can be transported back from the forest to the cabin of the basketmaker, and it is easier to split. It also produces the quantity of splints generally needed at one time.

Selection of the white oak sapling is of utmost importance. The tree must be straight and free from knots. Hartman Hornbuckle, a Cherokee basketmaker, reported to the author that he has found out that white oak growing in a thicket or close to other trees have a straighter grain and split easier than trees growing alone. This is probably due to the protection from weather given by other trees in the

*Above, oak-splint wastebasket with vertical-rib design, the property of Mrs. Paul A. Reid of Western Carolina College.*

*Below, trout basket, with hinged lid made by Lottie Stamper with white oak splints. White oak grows on the reservation.*

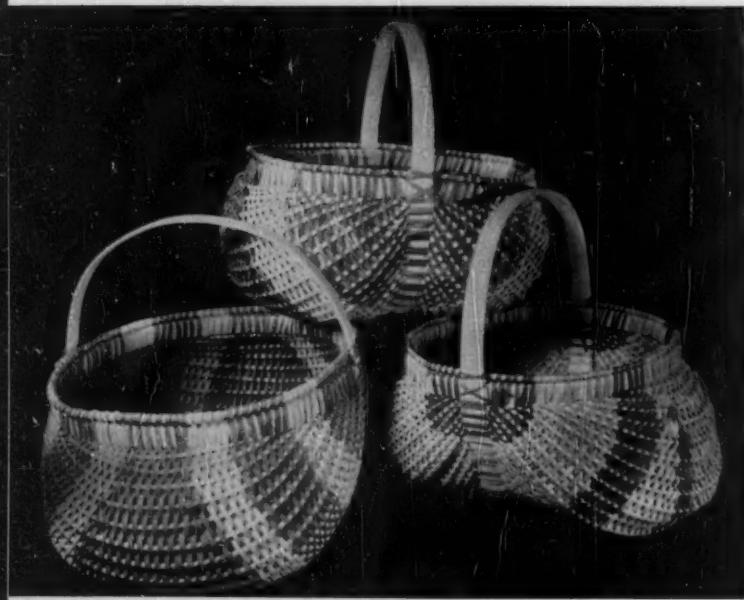




Above, oak-splint shopping bag, decorated with cross-stitch bands in two colors, loaned by Mrs. H. T. Hunter, Cullowhee.



Above, Cherokee market baskets. Bloodroot and native black walnut were used as dyes on these popular oak-splint baskets.



thicket. The part of the tree close to the roots is more difficult to split, so the basketmaker avoids this by cutting the tree twelve to fifteen inches above the ground. He then takes the straight trunk section up to the first limb. This is generally three and one-half to six feet in length. Some basketmakers also make use of the straight lengths of trunk between limbs for shorter splints.

Only enough sapling for a few days work are gathered at a time. Logs that have dried out are more difficult to split and the splints are not as white as those from fresh logs. The logs need no seasoning and are ready to be worked into splints as soon as they reach the basketmaker's cabin. To prepare oak splints the logs are first split lengthwise by driving a wedge, hatchet, or splitting axe into the end of the log. A small log is split into four pieces. A larger log will produce six, eight or more pieces. From this point on the only tool the Cherokee uses to prepare his oak splints is a jackknife. Each log section is trimmed to remove the bark and splinters. The jackknife is then inserted into the end of the log section parallel to the annual rings and far enough from the edge to make a splint of the proper thickness. After starting the splint, the knife is laid aside and the splint is peeled off the full length of the piece by pulling it apart with the hands. Much care is needed in this operation in order to produce splints of uniform width and thickness. When a splint starts to thin out or split off, the pulling must be done with the opposite hand. This was explained and demonstrated to the author by Wilson Rattler, a Cherokee basketmaker.

After the oak splints have been stripped from the log sections, they are next trimmed to an even width with the jackknife and then smoothed on upper and lower surfaces by scraping. In smoothing the splints the worker holds a knife, blade down, approximately even with his knees. The splint is drawn toward the worker beneath the knife. Some heavier splints are prepared from white oak for use as ribs, hoops, handles and the like.

The Cherokee depends largely on the natural colors of his basket materials for their charm and beauty. It is necessary, however, to dye the splints that are worked into the design.

Checkerwork (also known as mat weave and plaiting) is used in most Cherokee oak-splint work. This occurs especially in the bottoms of their baskets and generally continues up the sides. In this ware the warp and weft have the same thickness and pliability. It is impossible, therefore, in looking at the bottoms of these oak-splint baskets to tell which is warp and which is weft. The warp and weft of a checker-bottom are usually turned up at right angles to form the warp of the sides and new splints are added for the weft. Checkerwork baskets are started by placing a number of

Colorful rib baskets, also known as saddle, pack or bow baskets. Not traditionally Cherokee, but made for many years.

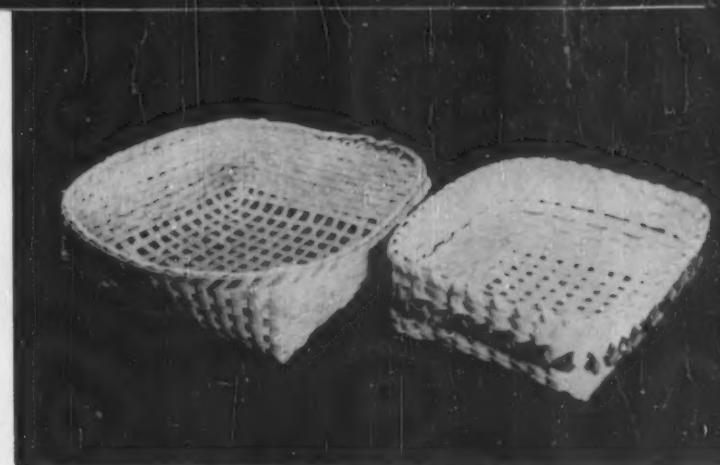
splints side by side to make the warp. Then weft splints are woven one at a time over and under the warp at right angles. As this continues a mat is formed and when the proper size for the bottom of the basket is reached all splints are turned up to form the warp of the sides. This simple over-and-under weave makes a strong basket and Cherokee basketmakers have worked out an amazing variety of patterns and designs by varying the width and colors of splints used.

When color is used, mosaic effects are produced in woven basketry. The tiny squares and rectangles formed by the crossing of elements can be arranged to produce an unlimited variety of patterns and effects. In the Cherokee School basketry classes, students often plan or create designs on squared paper. There is possibility of variety even in checkerwork through changing the width of warp and weft elements. Oblong rectangles there mingle with tiny or larger squares in tassellated surfaces. When two colors are used there is no limit to the possibilities any more than there is to the results an Italian workman may achieve when making a tassellated pavement with marble blocks in white and black.

Another type of decoration that is fairly common on Cherokee white oak baskets is made by twisting a weft strand into a curlicue or roll. The rolls are formed of strands, usually colored, inserted over another weft strand after the weaving is completed. A thin weft is drawn under a warp splint, given one or more turns either up or down and the loose end drawn tightly under the next warp. This is continued around the basket and forms a row of projecting decorations. Some baskets such as market baskets and shopping baskets require handles. The Cherokee carve these from white oak or hickory. A type of handle that locks together is generally used to insure strength. After carving, the handle is soaked well and bent to the proper shape, tied securely in this shape and allowed to dry. Handles are woven in as the basket is made rather than being added later.

When the sides of an oak basket are ready to be finished, the last weft circuit is made with a thicker and wider weft than those used in the body of the basket. The warps that remain outside the last circuit are cut halfway across from the right-hand side, level with the top of the basket. The remaining half is shortened and sharpened and tucked down inside the basket under the wefts. The other warps are trimmed level with the top and then two rims are put in place. These rims, split from hickory or oak, are thicker than other elements of the basket and are rounded on their outer surfaces. The ends of each rim are tapered in order

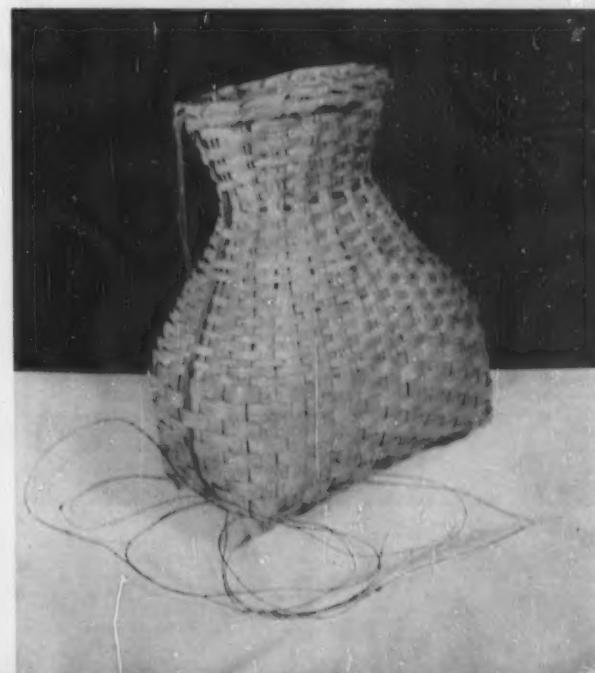
*Cherokee fish basket of oak splints. Basket was purposely made small so that the fisherman would not catch more fish at one time than he could use. A horsehair fishing line is shown with the basket. Photo is used by courtesy of the Museum of the Cherokee Indian, Cherokee, North Carolina.*



*Above, hominy sifters made of oak splints. The one on the left is very old. At right is a newer, fancier reproduction.*



*Above, over-the-shoulder bag, made of white oak splints by Lottie Stamper, a concession to the ways of modern man.*

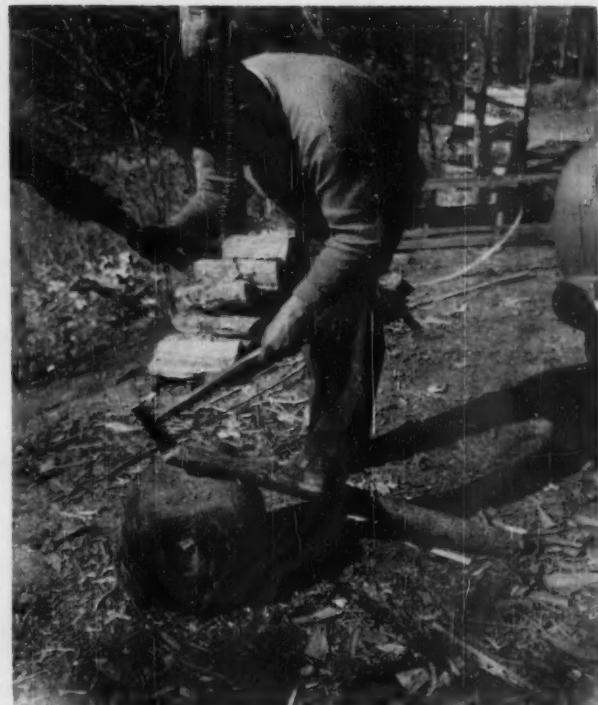
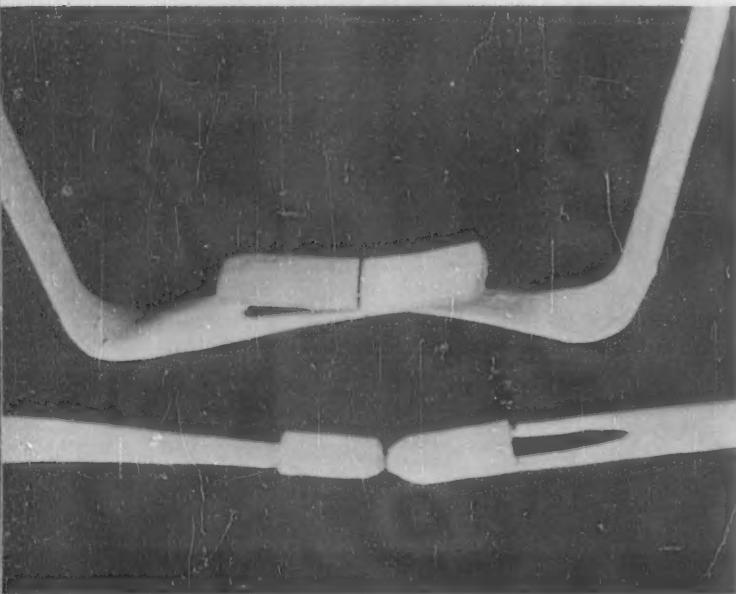


not to make it too bulky at the point where they cross. The basket is finished by binding these rims in place with a flexible withe of hickory bark or white oak.

Dr. Rodney L. Leftwich is head, department of fine and industrial arts, Western Carolina College, Cullowhee, North Carolina. Material in this article, one of a series of three articles on Cherokee basketry, is based on research undertaken for his doctoral dissertation, Arts and Crafts of the Cherokee. Mr. Leftwich received his doctorate from Bradley University in 1952. Other articles in the series will include Cherokee Cane Basketry, Honeysuckle Basketry.

*Right, Wilson Rattler, Cherokee basketmaker, pounding his splitting axe into the end of a white oak log in first step.*

**Cherokee basket handles of white oak.** The lower view shows how the handle ends are carved. Ends are locked in place in the upper handle. Both hickory and white oak are used for handles. After carving, handles are soaked well, bent to proper shape, and allowed to dry. Handles are woven in as the basket is made. Basketry of the Cherokees is centered in the Eastern Band of the tribe, located in Western North Carolina. Although they do excellent craft work of many types with a variety of materials, basketry is now the chief industrial art of the group and important in economy.



*Below, Cherokee child amid oak-splint baskets made on the Cherokee Indian Reservation. Photo by Vivienne Roberts.*





*Small groups of children participating in the workshops will return as leaders in their classes. Boys are carving pumice.*

## ART WORKSHOPS IN NEW ZEALAND

MARJORIE G. RUDDLE

*With three hundred schools and only eight visiting art teachers, the Canterbury, New Zealand schools conduct a unique workshop program to introduce art activities to teachers, parents, and child leaders.*

In New Zealand, primary schools, catering to children from five to thirteen years, have an itinerant specialist service for art and craft teaching. In Canterbury, where I work, we have over three hundred schools and only eight itinerant art teachers to visit them. This means that only certain schools can be visited, fairly infrequently, each year and we have found the teaching of crafts particularly difficult. These difficulties have now been overcome by a scheme we evolved to assist both teachers and pupils.

We take a team of from three to six art teachers into a school for one week, to take a concentrated course on art

and crafts. Every class has one, and sometimes two, interpretative art lessons each day. During these periods the children are given the opportunity to experiment with a variety of media, including tempera; pastels, on both dry and wet paper; lumber crayons; lumber crayons and wash; pen and ink; pen and ink and wash; cut and torn paper; finger painting; collage; and scraper board. Both group and individual work is carried out, and a great variety of topics are covered. The children work at top pitch all the time, so that by the end of the week, their art has become very lively as a result of the tremendous stimulus the subject

has received. We teach crafts to small groups of children, who will, in turn, become leaders of other groups, on returning to their classrooms. Each art teacher is responsible for teaching one particular craft to a group of children ranging in age from seven to thirteen years. We each have one child from each class in that age range, with the result that, if there are six visiting art teachers, every class has six children capable of being leaders of groups, in six different crafts.

During the week the first one and one-half hours of each morning are spent on these craft groups. With an enthusiastic team of teachers, and children eager to express themselves, a great deal can be accomplished in that time, and the craft rooms are hives of industry. From a comprehensive collection of scrap materials the children create animals and people, fearsome masks, and delightful three-dimensional pictures and models, sometimes with a fanciful fairy-tale quality about them; at other times with a touch of "down-to-earth reality." Other crafts we teach in this way are: fabric painting, starting with potato cuts and going on to using lino-blocks, wire sculpture, paper sculpture, clay

modeling, carving of soap, pumice, soft stone and driftwood, and texture weaving, making use of all types of thread and braid. Once the initial stimulation has taken place, the children's enthusiasm carries the group along, with the teacher in the background, to offer suggestions and help when required.

Design is taught incidentally, in the arrangement of a three-dimensional model; the choices of different colored and textured materials for a collage picture; or the contrast of dull and shiny, thick and thin, light and dark threads for a set of woven table mats. Quite delightful patterns are evolved by free cutting of potato and lino-blocks, with which children experiment to achieve good arrangements in design. When satisfied with their pattern, they proceed to print it on fabric, to be used later for articles such as scarves, and clothes for marionettes.

To the class teacher, free to come in to see the craft groups at work at any time, all this activity is quite astonishing. In one room we may see eleven-year-old Bill, who is really a rather tough guy, sitting quietly in a corner, playing with his marionette, which he has just finished stringing. Bill

*These children, thirteen and fourteen years old, are making paper-sculpture, using cartridge and cover papers for models.*





*Eleven-and twelve-year-old children are modeling in clay, using the coil method to make their animal and figure groups.*

did all the sewing of the clothes himself, and now he is learning to make his marionette walk, bow, wave its hand, in fact do all the things that marionettes can do. He is glowing with a sense of achievement, and quite oblivious of the small group admiring his work. Janice, seven years old, has made a simpler type of marionette, and she is busy sorting through the box of fabrics looking for a colored ribbon for its hair. Ann, aged ten, is also looking through the fabrics trying to decide between a scrap of red velvet and a piece of gaily-patterned silk, for a saddlecloth for the horse she has made from wire, cloth and papier-mâché. At another table several children of varying ages are printing pieces of fabric. They are still experimenting and most of them are using scraps of old sheeting and linen, while one of the older girls is trying the effect of a two-color pattern on a pale-colored cotton background. Hone, a nine-year-old Maori boy, is happily carving a piece of soft stone into an intricate pattern, based on the traditional Maori symbols, and Margaret, who is eight, is polishing two pieces of driftwood which she glued together to make a bird. John and Alan, aged eleven and thirteen, are proudly putting the finishing touches to a model of a very realistic hydroelectric scheme, while twelve-year-old Marion, who loves music and ballet, has worked alone on a charming imaginative landscape, suggested to her by one of her favorite orchestral recordings.

The enthusiasm of the children and the way in which they get on with their own jobs never fail to impress their teachers,



*Twelve-year-old Carol made marionette with body of wood, glued tape between dowels for limbs, head of papier-mâché.*



*Halloween scene by twelve-year-old Ray, made of scrap materials. Below, papier-mâché mask by eleven-year-old Don.*



who realize the amount of ingenuity and imagination which has been unleashed. When they return to their classrooms, these children are capable group leaders able to take a great deal of the burden of the craft lesson. The interest of parents is aroused by the enthusiasm of the children during the week, so that the Parent-Teachers' Association meeting, which we address, is always well attended. As well as being given some of the philosophy of art teaching, the parents see an exhibition of the work done by their children. Most of them go home with a new understanding of child art, and a greater appreciation of their children's efforts. On revisiting the schools, we have found the children working well, and the general opinion of headmasters and staffs is that these weeks have been a great success and have engendered sufficient enthusiasm and ideas to last for a considerable period, while the art teachers themselves have gained a great deal of inspiration from working together.

Margorie G. Ruddle is senior organizer for arts and crafts in the Canterbury area of New Zealand. You may write her in care of the Normal School, Kilmore Street, Christchurch, C 1, New Zealand. The illustrations on this page are very appropriate in suggesting creative activites for Halloween.

KAREL DITMAR

*Merchants and police of Laconia, New Hampshire join the schools in giving children an opportunity to paint the story of Halloween on store windows, thus decreasing vandalism and the usual seasonal pranks.*

# Painting the Halloween story



Pupils of all grades of public and parochial schools of Laconia, New Hampshire, had an opportunity to express their creative talents at Halloween in a more appealing way than drawing lines and doodles with soap on the glass of store windows. Schools, merchants, the Chamber of Commerce and the Police Department joined hands to bring the overflowing energy of Laconia's boys and girls at Halloween in more orderly and useful channels. The children took up the idea with enthusiasm and accomplished quite remarkable results.

The Story of Halloween was the given theme for the paintings and how well they succeeded can be seen from the reproductions of the pictures. George W. Wiessen, Jr., school system art director, supervised the artistic side of the project, supported by Father Joseph Vachon and Father John W. Sliney from the parochial schools. Miss Jeanne Somes, assistant art teacher also gave a helping hand. All paintings were executed in tempera colors. The children kept their promise to clean all the store windows Monday after Halloween.

Bob Montana, well-known artist and creator of the comic strip "Archie," Mrs. Dorothy Hilliard, head of the Laconia Art Group and John Ballentine, editorial writer for the Laconia Evening Citizen had the not-too-easy job to judge the paintings, fifty-four of them, and award the prizes. Recognition, on a point basis, was given to: (1) the development of the idea of Halloween, (2) the originality of design, (3) artistic ability and (4) arrangement of and neatness of work. First prize from the Police Department's Halloween cash fund went to Dorothy Chandler and James Baer for their painting of a witch mixing a brew in the midst of a spider-web setting. Superintendent of Schools, Rhoden B. Eddy, agreed with Charles E. Dunleavy, chief of the Laconia Police Department, that there was very little vandalism on Halloween Day as far as store windows were concerned. And children had their fun, too.

*Karel Ditmar holds the degree of doctor of bio-psychology, awarded by University of Bio-Psycho Dynamics, Chattanooga.*

*Witch mixing brew, Dorothy Chandler and James Baer, tenth grade, Laconia High School, George W. Wiessen, Jr., teacher.*



This Halloween scene was painted by fifth grade pupils of the Batchelder Street School, Laconia. Elvis Braley, teacher.

Like Laconia, the entire community of Oradell, New Jersey cooperated in a Halloween program of window painting. Although both communities judged paintings and awarded prizes, it is probable that the element of competition questioned by many educators could be eliminated. Paint and window space ought to be a sufficient challenge for the average child.

Mrs. Muriel Ray teaches art at Oradell Junior High School.

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## STORE WINDOWS HALLOWEEN ART

MURIEL RAY

It is indeed most heart-warming when an entire community supports an art project such as one we completed on Halloween. To know the businessmen and parents are "with you" gives an added incentive to effective art teaching.

The Chamber of Commerce of Oradell, New Jersey, offered our Junior High School pupils monetary prizes for the most original Halloween decorations on their store windows and, in addition, supplied the paints and brushes. An answer to an art teacher's dream! Children entering the contest submitted their sketches in color a week before Halloween and were assigned windows on which to paint their masterpieces of horror. Wearing dungarees and bringing with them a soft-drink carton holding glass jars for paints, newspaper for general cleanliness, and a sponge in case of errors, they met in the basement of the borough hall where the paint was apportioned to ninety children.

Mixing the powder paint alone took about three hours. We found half-gallon mayonnaise jars to be the best type container and into these we poured powder paint, about a quarter of a box of scouring powder per pound of paint and some liquid starch, approximately two tablespoons per

pound, for better adhesive purposes. To this we gradually added warm water, mixing thoroughly to a paste consistency. We kept the mixture fairly thick so it didn't run down the windows when it was applied. Soap was used for sketching in the planned ideas, then the work began in earnest. Each of the windows took two full afternoons of painting before the artists were satisfied. It was my job to supervise the students, though they were so intent upon achieving perfection they needed very little supervision except encouragement and an extra pat on the back when colors wouldn't blend correctly. We discovered black show card or tempera paint gave the desired dark black better than the powdered black paint.

The final results were most gratifying, particularly when the lights from the store windows were turned on. The community seemed a perfect ghost town with its haunted houses, leering pumpkin faces, monsters, wicked witches, and goony ghosts. Visitors from all over the county came to view the handiwork. The young artists were very proud of their achievements; the parents were happy for their children; and Oradell had the sanest Halloween in years.

*Buddy Venator and John Carstena painted this version of Halloween at Oradell. Muriel Ray gave necessary encouragement.*



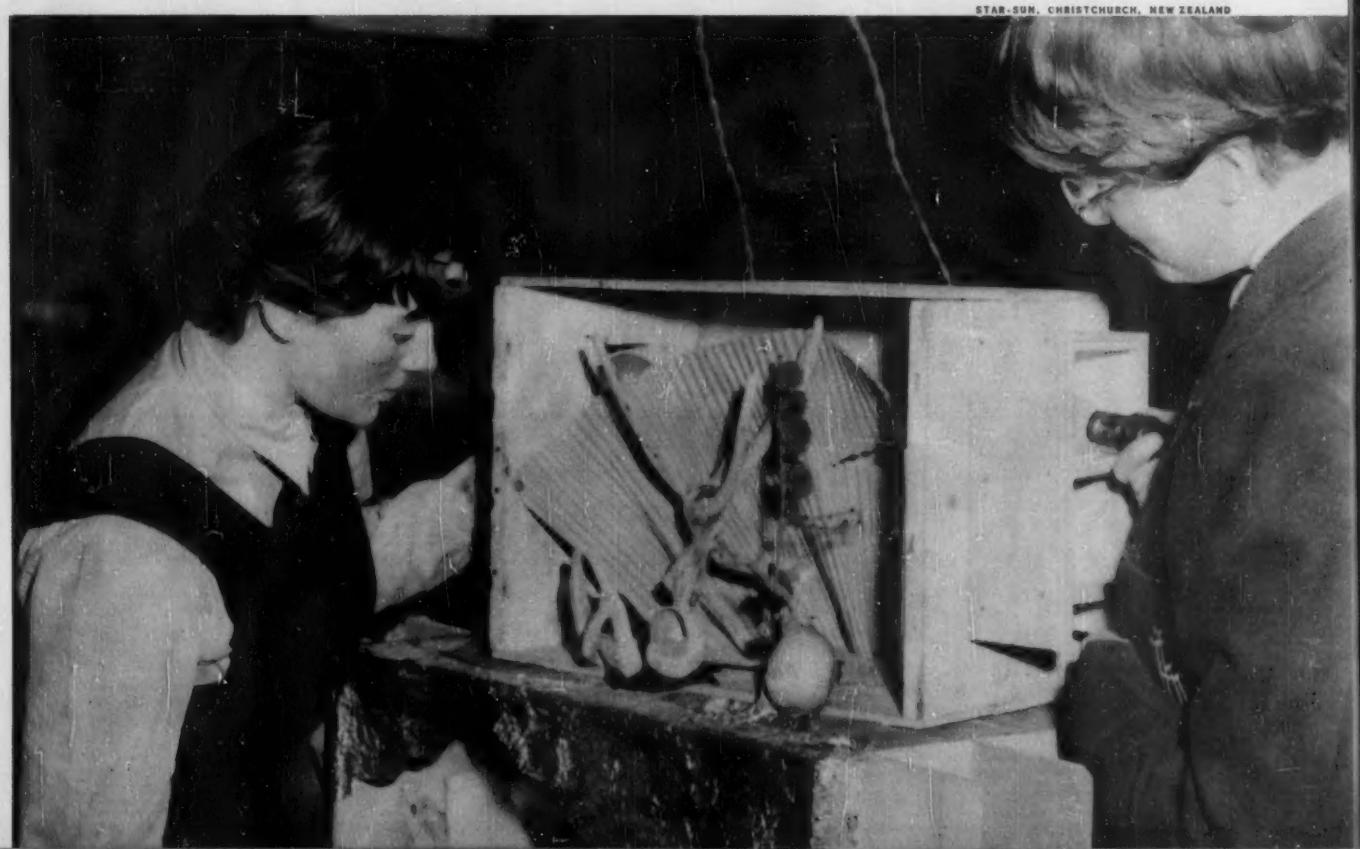
# HERE'S HOW

*Brief descriptions of successful art activities, emphasizing processes and techniques. Readers are invited to send short items for these pages.*

**Using a Light Box** Students of Thelma Parkinson, art mistress at Rangi Ruru Girls' School in Christchurch, New Zealand, make good use of a light box to develop imagination and originality in their paintings. The illustration shows two girls making a composition inside the light box, which will later serve as stimulation for painting. The girls are using such things as corrugated cardboard, shells, pieces of driftwood collected from nearby beaches, cellophane, a sprouted onion and some small fir cones. It will be seen that the box is quite a simple affair, obtained from the grocery store. Light bulbs are being placed in the small compartment at the right. Lights may be used in many ways. Although some prefer a spotlight, others, as here, like to keep the light movable so that any one of several circular holes cut in the side of the box may be used. Light may be shown from both sides simultaneously or one side at a time, and at different levels, while strong effects can be gained by using colored cellophane or filters. The interior of the box may be painted white to heighten the effect. We feel that a good deal of satisfaction and valuable experience comes from making such an arrangement of objects, deciding on the best lighting to develop dramatic qualities and seeing heightened light and shadow and texture qualities.

Unlike the still-life paintings of our days in art school, the students use the set-up as a starting point for their imaginations when they begin to paint. One girl who had arranged a vegetable marrow, corrugated cardboard, several shells and some pieces of driftwood which seemed to resemble trees and animals said, after using blue and red cellophane filters to create an effect of late evening, that her scene showed animals at a pool in the forest. In her painting the marrow had become the pool, the driftwood had turned into animals and twisted trees, and the shells and onions had assumed the role of toadstools and other queer things which go bump in the night! The girls could obviously make a fairly direct painting of what they saw or follow their own inclinations of mood, style of painting, and composition. It is very interesting to note that many girls who first tried to paint what they saw are now working toward their own personal style and interpretation. We have noticed, too, as a result of using the light box that an increased range of materials is used and that the girls go to great efforts to find all sorts of scrap materials and to invent uses for them. Some students model in clay and use their own objects as a basis for imaginative paintings. Masks made by students were used in an arrangement. We have observed that some of the girls now become so engrossed in their painting that they persevere for long periods until they are more satisfied with their artistic statement.

William S. Barrett, who offers this suggestion, is art organizer for the Canterbury Education Board, Christchurch, New Zealand. He is one of the founders and an officer of the new International Society for Education through Art.



STAR-SUN, CHRISTCHURCH, NEW ZEALAND



*Animals carved in clay shale by sixth, seventh, and eighth graders of the Fruitland Union School. Head by Jimmy Sealy, horse by Lonnie Littlefield, horse head by Robert Lansdon, and seal by John Proffett. Photographs by Harold Casiday.*

**Carving Clay Shale** Each year Raymond Anderson, principal and teacher at Fruitland Union School, Loma Rica, California, brings a pickup truck full of clay shale to his school and lets his sixth, seventh and eighth graders find forms to carve. Clay shale is abundant in areas near Loma Rica. It is composed of layers of compressed dust of Mother Earth, and can be tested for carvability by dropping against a hard surface so that loose dust can fall. Children look at available pieces and select those that suggest forms, allowing the contour of the clay to suggest what to carve. After a piece is selected the child sculptor takes his pocket knife and adds a few scratches or grooves to make his ideas concrete. Some boys and girls work impulsively and quickly, while others spend a great deal of time on one carving. Children who experiment with details in clay shale carving warn others what to expect. Ask them what the obstacles are and they will reply, "Chipping. Be careful. Mine started out to be a dog; an ear fell off, so I made a camel." "Nose chipped off; was going to make a horse; made a camel." "Leg kept chipping; made a seal."

Yolanda Bergamini, who sent us this material, is consultant in elementary education, Yuba County, Marysville, California.



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**Ceramics and Sculpture** A new catalog of tools, materials and supplies for sculpture and ceramics is offered by Sculpture House. The catalog is very complete, and covers a wide range of media including clay, wood, metal, plaster and stone. It also lists many special media developed by Mr. Ettl, director of Sculpture House, such as Vatican Stone, Della Robbia Clay and Glaze, Pliatex Casting Rubber, Duron Modeling Plastic and others.

The main emphasis in the catalog is on tools. Based on his many years of experience as a sculptor, Mr. Ettl has developed a wide range of professional modeling and carving tools. Using these designs Sculpture House also offers less expensive tools for amateurs and schools. Most of the tools are shown in the catalog, full-size. A special section is devoted to tools and equipment for pottery and ceramics.

The catalog is available free to teachers writing for it to Sculpture House, 304 West 42nd St., New York 36, N. Y.

**New Mixing Medium** The Weber Costello Company has recently announced the introduction of a new product known as Alphacolor CRAFTMIX. This new mixing medium is intended for use with Alphacolor Dry Pigment. It is a white, creamy material that mixes quickly and easily with Alphacolor Dry Pigment to make a waterproof, glossy paint that can be applied in many different ways to a wide range of surfaces. These uses include silk screen, finger painting, brush painting, textile painting, modeling and other forms of craft work.

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(Continued on page 38)

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**ITEMS OF INTEREST**

(Continued from page 36)

**Christmas Cards** The Washington Cathedral in Washington, D.C., has made their Christmas cards available to School Arts readers. Each season the Cathedral offers a different selection of cards in full color. This is the twenty-ninth year these cards have been distributed to those interested in furthering the work of this great church.

The assortment of ten cards and envelopes gives you reproductions in full color of religious subjects, done by the great masters; and carries a message of Christian significance of the season. In addition, a note on the back gives the name of the artist and the museum where the original is housed.

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**New Craft Catalog** The new edition of the O-P Craft catalog will be published September 15; and is yours for the asking. It is number 55, and lists, describes and illustrates a wide assortment of craft items ready for your pupils to decorate with original designs and colorful media. Titled "A Fiesta of Creative Ideas," the catalog cover will be printed in four colors. Inside you will find such new items as the line of Circ-O-Frames; large, round picture frames available in 9½ inches and 12½ inches diameter. These frames are made of the same high quality wood which always characterizes O-P Craft products; and come to you with a smooth finish ready to decorate with designs appropriate for the picture you mount in the frame. In addition you will find many other items, manufactured especially for school use—wooden trays, bowls, shakers, plates, buttons, boxes in a wide range of sizes and shapes—to mention only a few of the items. The catalog gives suggestions for decorating—in a variety of media—the articles offered.

If you need a bit of help, or an idea to get you started, the variety of items and design suggestions offered in this catalog will be of special interest. Write O-P Craft Co., Sandusky, Ohio, on your school stationery, and ask for the new, colorful catalog No. 55. Free to teachers.

**The Pan-American Union** publishes many and varied booklets and folders. Recently they have published a catalog which lists all publications available for distribution as of January 31, 1953; together with brief, pertinent information as to contents, authors and price. The publications are listed alphabetically as to subject matter. Some deal with art, others with bibliog-



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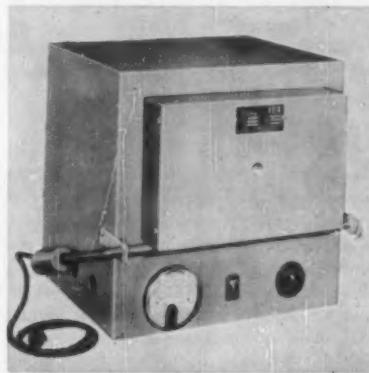
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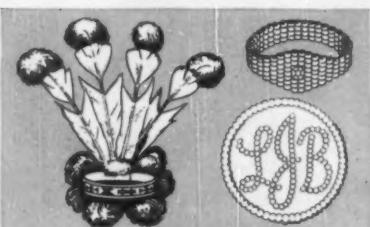
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**New Enameling Kiln** L and L Manufacturing Company has recently introduced Model E 49 Enameling Kiln. It has such features as a pyrometer for visual temperature reading, and an input control switch which enables the operator to control the rate of speed of firing to the maximum point. The input control switch also makes it possible for the kiln to quickly recover temperature lost in opening and closing the counter-weighted door. Like all DYNA-KILNS, this enameling kiln is equipped with DYNA-GLOW elements and porcelain element holders, which offer improved firing qualities, eliminate electrical shock hazards, and facilitate element replacement. The firing chamber measures 4 inches high by 8½ inches wide by 8¼ inches deep, and operates on 110 volts. The exteriors are first given an undercoating to prevent corrosion, and then heat resistant paint is applied. All cords and wire are "UL" approved, and each kiln is equipped with a pilot light. The quality firebrick inside are face-hardened to prevent flaking. For additional details, write: L and L Manufacturing Company, Chester, Pennsylvania.



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(Continued on page 40)

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### ITEMS OF INTEREST

(Continued from page 39)

**Sculpture Film.** International Film Bureau, Inc., 57 East Jackson Blvd., Chicago 4, Ill., announces the release of 16 mm. prints of "Uncommon Clay" (18 minutes), a new sculpture film intended for wide distribution to schools and general audiences. The film was produced by Thomas Craven, photographed by Frederic Bonet and contains a musical score by Michael Hoffman. It is an introduction to the work, studios and personality of six American sculptors. Prints of "Uncommon Clay" may be purchased from I. F. B.

**Material on Holland.** Spring with all its color and warmth means to some of us the fields of glorious tulips and picturesque windmills of the Netherlands. To help you develop art activities relating to Holland more completely and with authentic background material you are offered at no cost the following maps and other educational folders: "Holland's Windmills," "Holland Map," "Education in the Netherlands," "Dutch Neighbors in the Americas" and "Agriculture in the Netherlands." Write to the sponsor for free copies of this helpful material, The Netherlands Information Service, 10 Rockefeller Plaza, New York 20, N. Y.

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**New Brush** Devoe & Reynolds Co., Inc., Box 328, Louisville, Ky., has recently put on the market a new water-color brush, series 850, No. 20 University. It is a large brush of the type used for washes or rendering, and is a blend of sable with finest select ox hair. This gives it a sable tip, combining the advantages of red sable and ox hair. The brush is intended for students or those who require a better brush than the usual camel's-hair or sabeline brush, but do not need a pure sable brush of this size. Ask about this new brush from your dealer.

(Continued on page 42)

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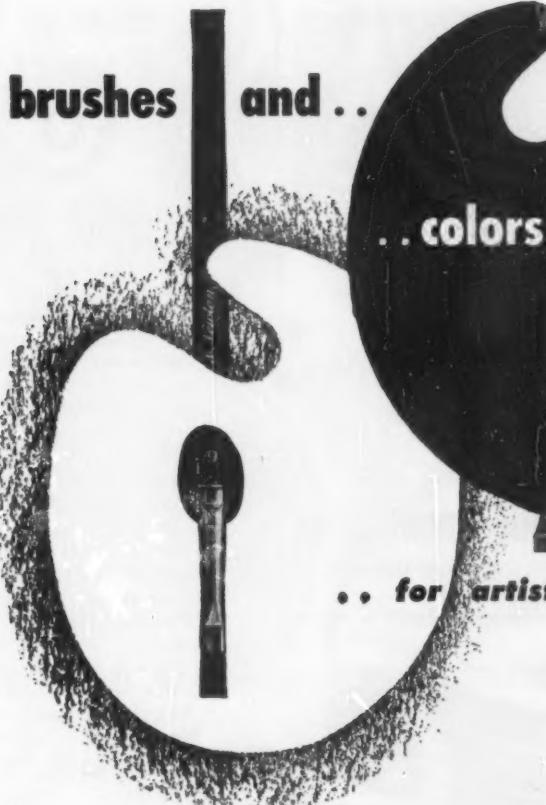
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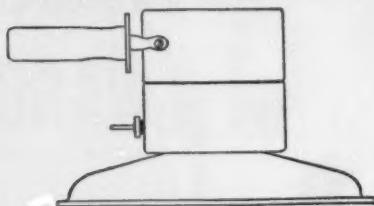


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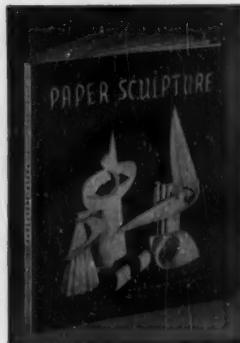
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## ITEMS OF INTEREST

(Continued from page 40)

**Finger Painting** A colorful folder offered without charge, by Milton Bradley Co. gives you a great deal of help in the use of finger paints. It itemizes the basic materials and accessories for you, tells how to prepare for a finger painting activity, and gives pointers on the finger painting process to help make the activity more meaningful. In addition, the folder tells the effects you may expect by using various parts of your hand, fingers, and forearm. Also given are suggestions for blending colors to create unique and striking effects, as well as hints on adding colors as your composition progresses. There are also suggestions on how to finish your work to make it more permanent and useful.

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(Continued on page 44)

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**ITEMS OF INTEREST**

(Continued from page 42)

**Geographic Bulletins** Once again the National Geographic Society, through its educational department, offers you its series of school bulletins—a new issue for each week of the school year. Last year some 27,000 teachers and students received, through the bulletin, over 146 especially prepared geographic articles, illustrated with 200 superb photographs and maps. These Bulletins have been one of The Society's notable contributions to geographic education ever since 1919. A recently completed poll of teachers and school officials asking their opinions on the value of the Bulletins has brought an overwhelmingly enthusiastic response, proof that these weekly educational aids have lost none of their popularity.

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# LETTERS

**Philosophy for the Teacher** Elbert W. Ryerson, director of art at Utica, New York, writes the following in response to teachers who say "They can't do it, low group you know," or "None have ability in this group, no point in trying much."

They can't do what? Hold a crayon and drag it across the paper—or they can't turn out adult masterpieces that take years of intelligent effort and hard study? Art is not only for the talented and the little gems we do get—often these are more accident than ability—are the by-product rather than the end results. Emotional and social adjustment are the big factors to be considered in estimating the worth of the art period. The slow groups probably need art more than the high ability groups. Where it is hard for a slow child to excel in academic study or high achievement in art, he can still get a measure of enjoyment from drawing, even a line or a spot of color can be admired—thereby giving him a measure of satisfaction and a sense of achievement impossible elsewhere. His work on display gains him social approval, which is the greatest motivating force in human nature. Tie this morale booster and motivating force in with his other studies and the academic work takes on new meaning, interest, and satisfaction.

Remember, the low ability child will probably be just as proud (or more proud) of his feeble attempt as the high ability child is of his superior production. If they can't learn facts, don't expect them to learn the intricacies of facts and intangibles in art. Rather help them enjoy it and they will absorb more than you expect. Be enthusiastic. Encourage and admire rather than criticize. Suggest rather than dictate. Accept their expressions and dwell on the good parts, not the poor, in each one. In this way they learn what is good, not just what is bad. They can think. However poor, don't stifle it. Develop it by allowing them to express themselves. You must accept their expressions if they are to have confidence in further thinking and expressions. Build on their own work. Put thoughts in their heads like priming a pump. Then keep the handle of encouragement working and the pail (display board) will soon be filled with the best water the well has to supply. One way to clean a well or spring is to keep pumping till the water comes clear. The art work, in like manner, will improve. Above all, do not judge children's work by adult standards, but enjoy their work with them.

*There is much good sound philosophy in the above letter. It reminds us of a school art exhibit we attended in company with the teacher. She kept pointing out good qualities in each child's work as we passed it, and I could not help thinking that such enthusiasm on the part of the teacher must be a great encouragement to each child. Then there was the college instructor who used to tell us to always find something good to say about each child's work, even if it is the way he signs his name.*

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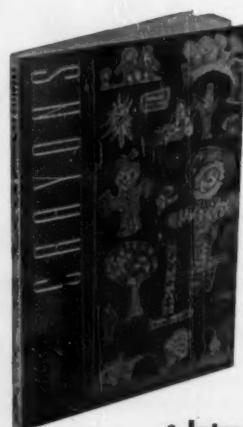
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# beginning teacher

## Creative time in the elementary school

*Although we are using the Beginning Teacher page for this guest editorial, it has a message of value for every teacher regardless of his experience. And, after all, aren't we all beginning teachers at the opening of a new school year?*

Creative time is a basic consideration in developing a creative art program in the elementary school. In art education in the elementary school there seems to be two types of time, academic time, so called, and creative time. Academic time is that time scheduled by the school for activities such as arithmetic from nine to nine-thirty, reading from nine thirty-five to ten, and so on. Creative time is that span of time which is determined by the desire of the child to create. Thus, the child might be thought of as working on creative time when he begins modeling with clay when he feels like so doing, and stopping when he is so inclined.

Creative activity in art has states of static and dynamic inertia. When there is no creative urge and no creative activity, it is difficult for a child to overcome a state of static psychological inertia. Once the child tastes the joy of modeling, a state of dynamic inertia will carry him along until the urge uses itself up. Academic time in elementary school art activities often works against creative activity, because it fails to reckon with static and dynamic inertia. At ten-thirty, let us say, under academic time, the child is supposed to overcome static inertia and become enthusiastic over modeling. After some time he may generate such art activity enthusiasm, but, by that time, under academic time, he must overcome the dynamic inertia he has just been induced to develop, and stop. At eleven-fifteen, even though he wants to go on with his sculpture, he must stop, and start all over again, say with social studies. This process can seriously frustrate the child.

Creative time can work with, rather than against, static and dynamic inertia in art activity. While it is true that the school cannot suddenly dispense with much necessary time scheduling, is it not possible to base time scheduling more and more on creative time and careful considerations of static and dynamic inertia in art activities? Do we allow enough free time for the child to be creative and so be himself? Only to the extent that the child is creative is the elementary school art program creative. The encouragement

of creativity is the central reason for the existence of the elementary school art program. Can we have a creative art program without an adequate amount of creative time in the elementary school? Art teaching methods are not effective unless they reckon with creative time.

Dr. John Lembach is professor of art education, Art School, University of Denver, and active in professional activities.

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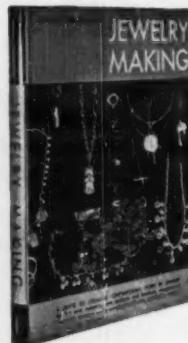
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## ALICE A. D. BAUMGARNER

We are concerned about how we can best utilize the time of our elementary art supervisor. She has a full teaching schedule now. We question whether there might not be a better method, using her as a consultant and having the regular classroom teacher actually conduct the class. Is there written material on this that we can get? Vermont.

The discussion of this problem by a teacher in Wisconsin in the April, 1954, issue of School Arts might offer some helpful suggestions for you. You see that many schools are considering this way of working because it is more in keeping with the expressed beliefs of art education. An art resource person wants to serve and assist rather than dictate or impose. She is obliged to teach, to help students and teachers to make progress and to recognize that they are. In the 1951 Yearbook of the National Art Education Association this consultant-teacher question was discussed at some length. You would be interested in reading the most recent study that has come to my attention. This study was made by a group of art education majors while they were doing their student teaching in Florida. You could write to Dr. Julia Schwartz, Arts Education Department, Florida State University, Tallahassee, Florida, to ask for a summary of this work done by her students.

*Is any permanent or decisive change made in a child's esthetic standards if he is exposed or subjected to the standards of his teacher? For example, is there pupil learning if the teacher selects the color combinations? Doesn't this have to be drawn from the student rather than imposed upon him to be effective? Wisconsin.*

You can find words of John Dewey written in the early 1900's that say: "The child learns to do by doing." Can any learning take place without the learner making choices, and thinking sufficiently for himself to make decisions? Of course the ideas, felt or expressed by the popular teacher are infections. On the other hand, teacher requirements and restrictions may lead to negative learning for the pupil who would push aside authority.

Some teachers operate on the premise that telling is teaching. They feel time pressures so that they talk rapidly, to rush hurriedly along to cover much ground. The result—frustration for all concerned. Much careful planning on the part of the teacher is necessary before she can capably lead student discussion and thinking so that each student is challenged to decide and evaluate for himself. This might be summed up in saying that together, through teacher-pupil planning, standards are set, standards that the student understands and can accept. Have you read the 1954 ASCD Yearbook "Creating a Good Environment for Learning"?

# questions you ask

*Please recommend a good course of study for art in grades one through eight—something which each classroom teacher with very little art training can use to teach art in her own grade. South Dakota.*

Do you believe that there is one guide or course of study which could meet all the needs of all the teachers? May I suggest that instead of aiming to purchase any one guide for all of your teachers that you might be interested in examining many guides and selecting several different ones to have available for the teacher's use. You can have ready access to guides in your State Department of Education, State Library or the curriculum library of your State University. After you and a committee of your teachers have looked carefully and critically you might select those you agree are helpful and stimulating. For example, within this short list you will find a variety of approaches to art education. The manner of presentation varies: some are generously illustrated with pictures of children at work, or pictures of children's art expressions; some give classroom teachers description of children's art experiences, some give suggestions for collecting, organizing and using scrap materials.

"Creative Art"—Denver Public Schools, Denver, Colorado; "A Guide for the Improvement of the Teaching of Art in the Schools of Arizona"—Department of Public Instruction, Phoenix, Arizona; "Art for Iowa's Children"—Department of Public Instruction, Des Moines, Iowa; "Art Activities for Elementary Education in Montana"—Department of Public Instruction, Helena, Montana; "Art and the Child"—State Board of Education, Richmond, Virginia; "Course of Study in Art Education"—Department of Public Instruction, Harrisburg, Pennsylvania; "Free and Inexpensive Reference Material"—compiled by New Jersey Art Education Association for Eastern Arts Association, Eastern Arts Office, Kutztown, Pennsylvania.

Even with the acknowledged worth of these publications do you not feel that the printed word is a poor substitute for actual experience? Will the insecure teacher use a guide of any sort? Have you tried workshops? Teachers led by a capable consultant can work with art materials, discuss children and their needs, consider art expressions of children, experience evaluation of their own work and that of children, plan ways of organizing with pupils for art opportunities in the classroom. Adults also learn by doing.

Dr. Alice Baumgartner is director of art education, State of New Hampshire. Questions may be addressed to her at the State House, Concord, New Hampshire, or sent to the editor.



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### ART FOR YOUNG AMERICA

Written on the Junior High School level, this textbook is superior for use in general art appreciation courses and is of value to all pupils, talented or not. A practical foundation for specialized courses. Well illustrated. By Nicholas et al. 302 pages. (Book No. 2 in coupon) \$3.20

### SELF-EXPRESSION THROUGH ART

This excellent aid for instructors in teaching creative art covers such important factors as design, balance and rhythm, and correlating art with life. Tells how to carry out art programs and suggests activities for each month of the school year. By Elizabeth Harrison. (Book No. 3 in coupon) \$4.00

### ART EDUCATION IN THE KINDERGARTEN

Based on an exhaustive survey, this book helps teachers to understand the normal stages of development in art and to interpret the various forms of expression which children adopt. Includes motivation and guidance of children in art. By C. D. and Margaret Gaitkell. (Book No. 4 in coupon) \$1.50

### ART EDUCATION FOR SLOW LEARNERS

A definite aid for teachers in the use of art as an efficient educational medium for slow-learning children. Covers the artistic expressions of children of various levels of intelligence. Discusses art materials and techniques suitable to them. By C. D. and Margaret Gaitkell. (Book No. 5 in coupon) \$1.75

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# new teaching aids

**Sunset Leather Craft Book**, by Doris Aller, published by Lane Publishing Company, Menlo Park, California, 1952, price \$3.00. Excellent in format, and containing many large illustrations which attractively support the text, this book has much of value for the teacher and student of leather work. It includes clear information on various leather craft techniques, including cutting, skiving, joining edges, sewing, lacing, setting eyelets and rivets, setting snaps, tooling, stamping, burning, and related processes. A great deal of the book is devoted to specific directions for making projects, including billfolds, bags, belts, wastebaskets, cases, desk accessories, toys, gloves, sandals, portfolio covers, and so on. In each case there is much valuable information concerning particular problems peculiar to the activity. The creative individual, who will overlook the patterns and specific directions or regard them only as examples of how others have worked in leather, will find the book exceedingly worthwhile. Certainly the book is fresh in appearance and stimulating in the illustrations. Designs illustrated are generally of a contemporary nature and are well-chosen. The text is clear and well-arranged for easy reference. We are sorry to see on the jacket the invitation to trace the patterns "right out of the book." It is like finding a fly in a bowl of choice soup. Information and activities suggested are suitable for older children and adults.

**Dressing the Play**, by Norah Lamourne, published by Studio Publications, New York, 1954, price \$4.50. Sooner or later almost every art teacher gets involved in the production of school plays. Although the art teacher's area is usually in helping students design and construct stage sets, there are close relations with costume, and much of the information on costume would be valuable as background for stage design. Chapters five and six will be of particular interest to the art teacher, as they discuss the making of stage jewelry, masks, and other costume accessories often referred to the art classes. Included are the making of crowns and armour, which are often a challenge to the person with little experience. Uses for papier-mâché, paper pulp, stiffened felt, and common materials like cork, curtain rings and poultry rings are illustrated in excellent examples. The use of various colors, size, metallic paints, and dyes are also included. The British author has had considerable experience in costuming both professional and amateur plays and shares her findings in simple language. Various suggestions can be adapted by different age levels in the school.

**Advertising Layout**, by William Longyear, published by the Ronald Press, New York, 1954, price \$6.50. The chairman of Pratt Institute's department of advertising design directs his book primarily to art students about to enter advertising as a career, although it will be of interest to the professional designer. High school students considering a career in advertising art will find it helpful. Much of the large-size book is given over to excellent examples of work by leading designers, with appropriate explanatory captions. Each chapter includes much helpful information to support the fine illustrations. In many cases the various steps in the development of a layout are shown from the preliminary sketches. The chapters include: The Layout in Theory, The Layout in Practice, Attention Value and Emphasis in Layout, Magazine Layout, Newspaper Layout, Color in Layout, Direct Mail, Posters and Magazine Covers, Typography and Lettering, Art and Photography for the Advertisement, The Art Director and His Functions, and The Graphic Arts in Television. In today's world of specialization production involves close coordination between the layout man or visualizer, the art director, and the artists, photographers, engravers, and others who contribute to the final result. Mr. Longyear will be remembered by art teachers as being active for many years in the Eastern Arts Association. His book should receive wide use in the professional art schools.

**Fun with Beads**, by Joseph Leeming, published by J. B. Lippincott Company, New York, 1954, price \$3.00. This book is a thorough treatment of the possibilities in using various kinds of beads in many different ways, and the author successfully proves that bead work is not as limited as we are inclined to believe. This well-illustrated book contains much help and technical information which can challenge the creative person interested in this type of material as a medium for art activity. It includes chapters on: Types of Beads, Bead Weaving, Bead Embroidery, Tile Bead Table Mats and Coasters, Necklaces and Bracelets, Rings and Earrings, Handbags and Purses, Various Articles, Flowers, and All Kinds of Beads. The last chapter is devoted to Magazine Cover Beads, Sealing Wax Beads, Crepe-Paper Beads, Peanut Beads, Spool Beads, Rose-Petal Beads, Dowel-wood Beads, Macaroni Beads, Corn-kernel Beads, Cork Beads, and Acorn Beads. Suggested activities are suitable for various ages.

*Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 149 Printers Building, Worcester 8, Massachusetts.*

# Security for the Teacher

EDITORIAL

We have heard a great deal about security for the children, and rightly so, for there is nothing more essential to the social and educational growth of the child than his feeling of personal security. If he has a sense of belonging, of personal accomplishment, of being a real part in the scheme of things, his own confidence and happiness will be reflected in his personality development. He does not get this feeling of security if his own views and ideas are belittled, if he has little part in planning his activities, if he feels that others doubt his capacities and question the value of his contributions. There is still much to be said for the large farm families where each child had definite chores and responsibilities, and relatively little formal schooling, for each quickly found his own place in the family economy. The same advantages were true of the apprentice system. With the mechanization of the farm and the factory system children became less important economically, except as deductions for income taxes. The result has been that children now, more or less, go their own ways, spend their time at some form of entertainment, and are otherwise kept busy so they will keep out of their parents' hair.

Parents, generally, rejoice at the opening of another school term, for they now look to the school to provide constructive activities and time employment. In our day, the school must offer the child much of the opportunity to see his own seeds grow that was formerly inherent in the family-work social structure of yesterday. In an age of tension, disrupted families, and many employed mothers, we must give children an opportunity to develop in an atmosphere that is calm and steady. Whether it is desirable or not, the child's teacher is becoming more and more important, for it is increasingly her task to establish the child's climate for personality growth. In too many cases, the school may be the only real constructive influence which touches the child each day. As the role of the teacher becomes increasingly important, her own mental health and social well being should be of increasing concern to the citizens. We often say that children are our greatest asset, yet we cannot give children this feeling of security unless their teachers feel secure in their work. Security in the child cannot be separated from security in his teacher. Parents, citizens, and administrators should, therefore, support every effort which is directed at the teacher's well being.

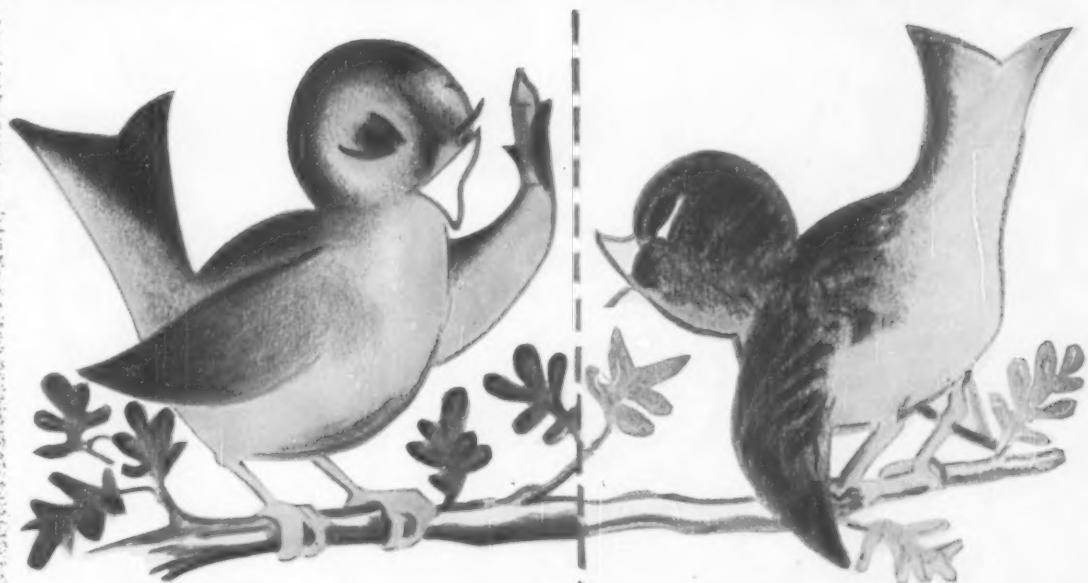
She should, first of all, be accepted as a normal human being, able to live a normal life in the community, with even some of the normal frailties of the normal person. She should be well paid and secure in her job, with the right to

marry, and even the right to raise children of her own. She should have adequate retirement and pension privileges, but she should not have to be a slave to a pension system which keeps her working in one community or even in one state long after she would rather do something else or transfer to another community. We are not arguing that all teachers should be a part of the present social security system, although this may be better than the pension system provided in some localities. We do believe that the particular needs of the teacher warrant considerable study to see whether some variation of social security may offer all of the advantages of the present pension systems plus other advantages teachers do not have. Whether on a national basis, or through cooperative arrangements between states, teachers should be able to move from one state to another without losing their retirement rights. Occasionally a teacher continues in the profession long after her period of usefulness is over. It would be better for all concerned if she were able to go into some other kind of work without losing her retirement rights. By the same token, there are doubtless many properly prepared and capable persons who would like to transfer into teaching at a later period in life, but the complications of our retirement system prevent this.

We should have in the teaching profession only those who are thoroughly capable, socially alert, and of the proper mental disposition for their work. It should be easy to move into teaching and to move out of teaching without being bound to a pension system which keeps individuals in one kind of work when they would be happier in another. Of course, in the final analysis, the teacher's feeling of security comes largely from the positive knowledge that her work is worthwhile. Administrators and public can do a better job of letting the teacher know that her efforts are appreciated. Like mother, she should not be taken for granted. But, like mother, she will probably have to continue to derive her greatest satisfaction from the inward knowledge that her work is important to the individual child and essential to the good life in a good world. There is no security that is greater than the knowledge that one is doing the right thing. The teacher who develops a wholesome way of looking at her work is secure in her philosophy, and has assurance and confidence which persists in spite of physical problems. School Arts will try to help support her philosophy this coming year.

*D. Kenneth Dinebrenner*

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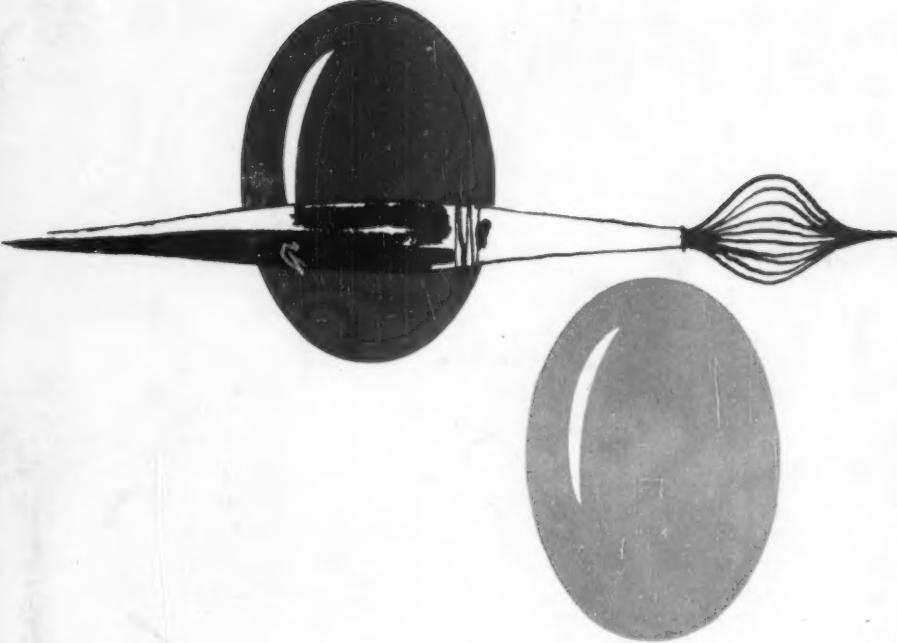
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